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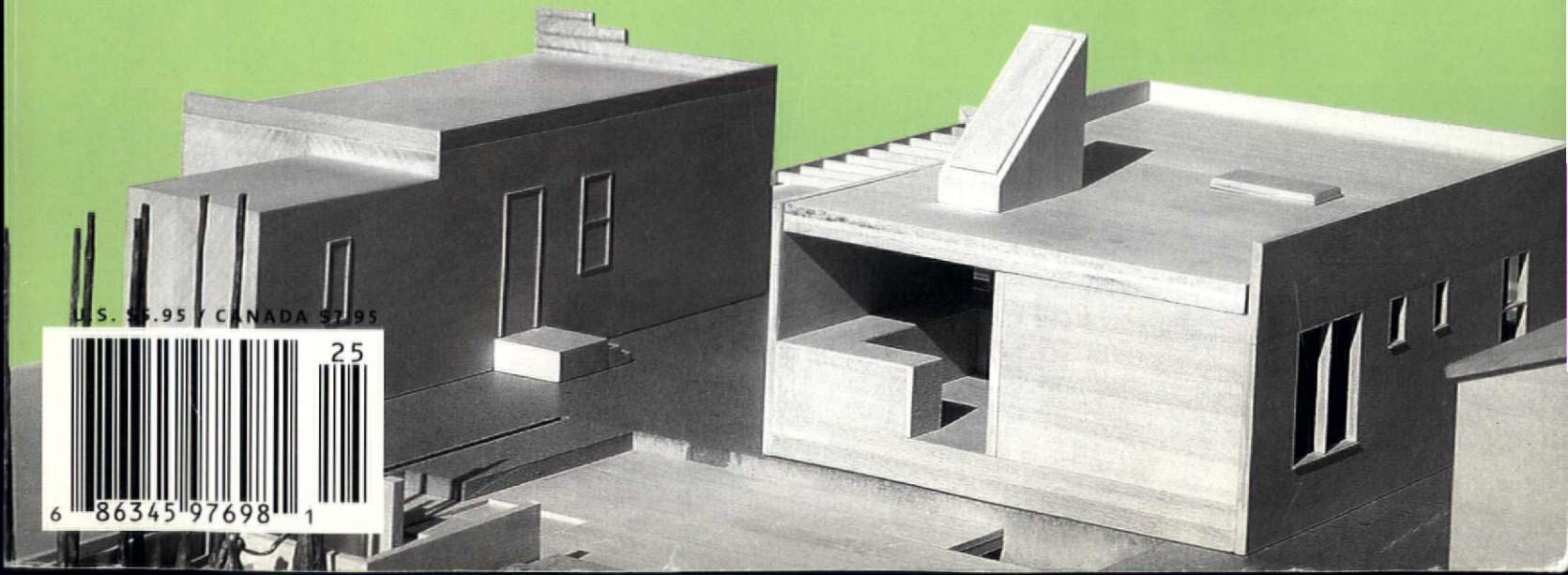

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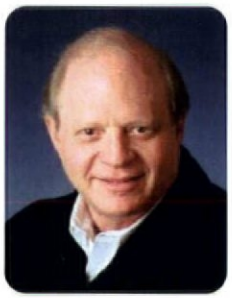
E. Teal Brogden is Director of Design at Horton Lees Brogden Lighting Design. Brogden's award-winning designs include performance spaces, educational facilities, museums, transportation, residential, landscapes, historic renovations, mixed-use, retail, convention centers, and sports facilities. Her better known work includes Hollywood/Highland and Sherman Oaks Galleria.

Patrick Gallegos, the founder and principal of Gallegos Lighting Design, has been designing environments in light since 1973. Gallegos worked for three years as a senior lighting designer for WED Enterprises, where he designed and supervised the lighting for major portions of Walt Disney World's EPCOT Center. Since founding Gallegos Lighting Design in 1983, he has built an extensive portfolio of domestic and international projects including Legoland.

Chip Israel has been a practicing lighting designer since 1985. As principal and founder of Lighting Design Alliance, Israel works closely with the design team, owner and manufacturer to create lighting systems that are fully integrated with the architectural design and enhance the designer's concepts. His projects include Sea World, Universal Amphitheatre, and hotels and spas all over the world for clients such as Meridien, Sheraton, and Disney Resorts.



Joe Kaplan is the founding partner of Kaplan Partners Architectural Lighting, a Los Angeles-based firm. KPAL projects include commercial, historic, entertainment, retail, institutional and residential, both in the United States and internationally. KPAL is known for its creative design solutions. Kaplan's projects include the Bellagio hotel in Las Vegas and the Pacific Design Center.

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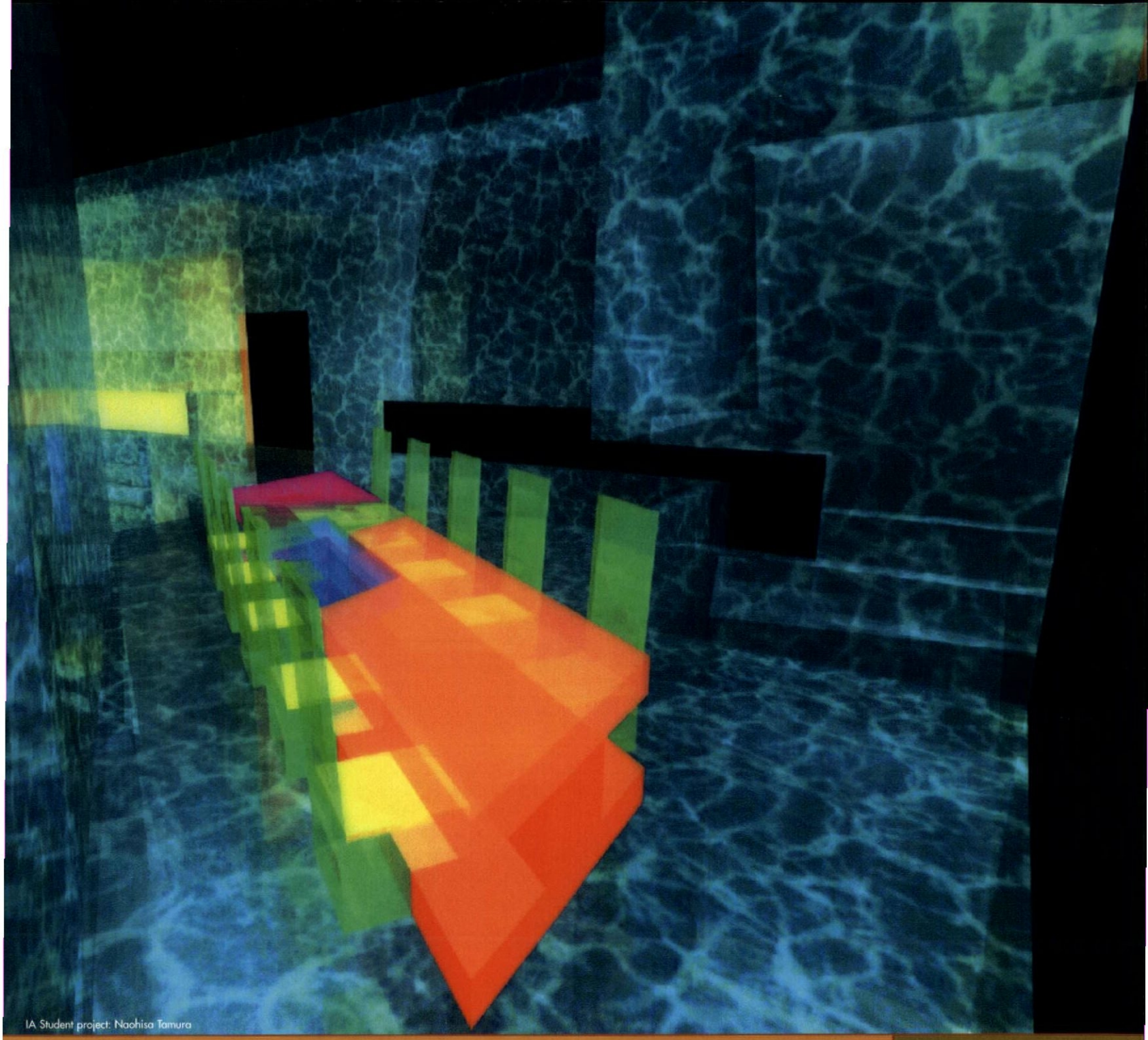

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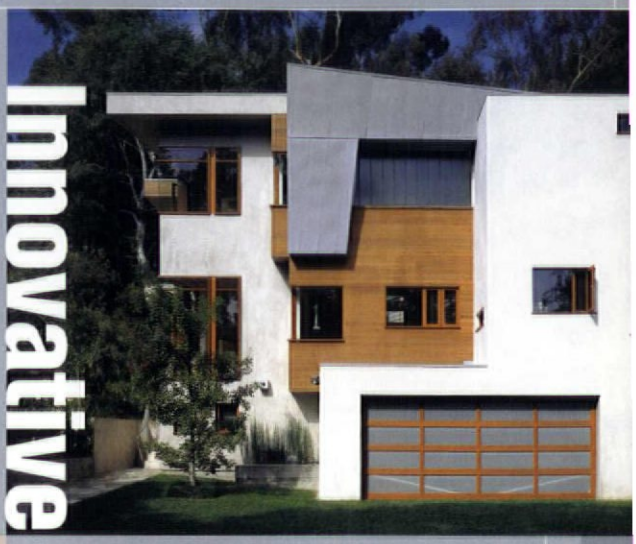

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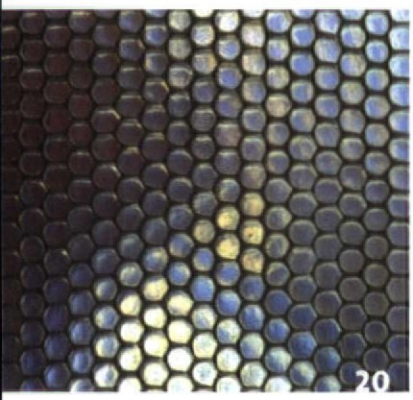
JANUARY/FEBRUARY 2002

LA ARCHITECT • CONTENTS

TURESFEATURES **FEATURES** FEATURESFEATURESFEATURESFEATU



22 **AIA/LA Awards**

New Work

32 Fire House
Randall Stout Architects, Inc.

35 Open House
Studio 9one2 Architecture

41 **Architect, House Thyself**
LISA ROSEN

TSDEPARTMENTS **DEPARTMENTS** DEPARTMENTSDEPARTMENTSDEPA

10 **A Note From The Publisher**

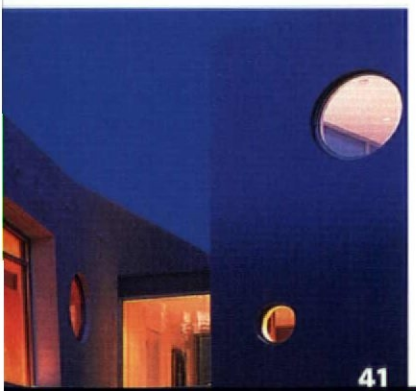
12 **Up Front**

16 **Neighborhood**
San Fernando Valley

18 **Book Review**

20 **Materials & Trends**
Product Watch

60 **Real Estate**



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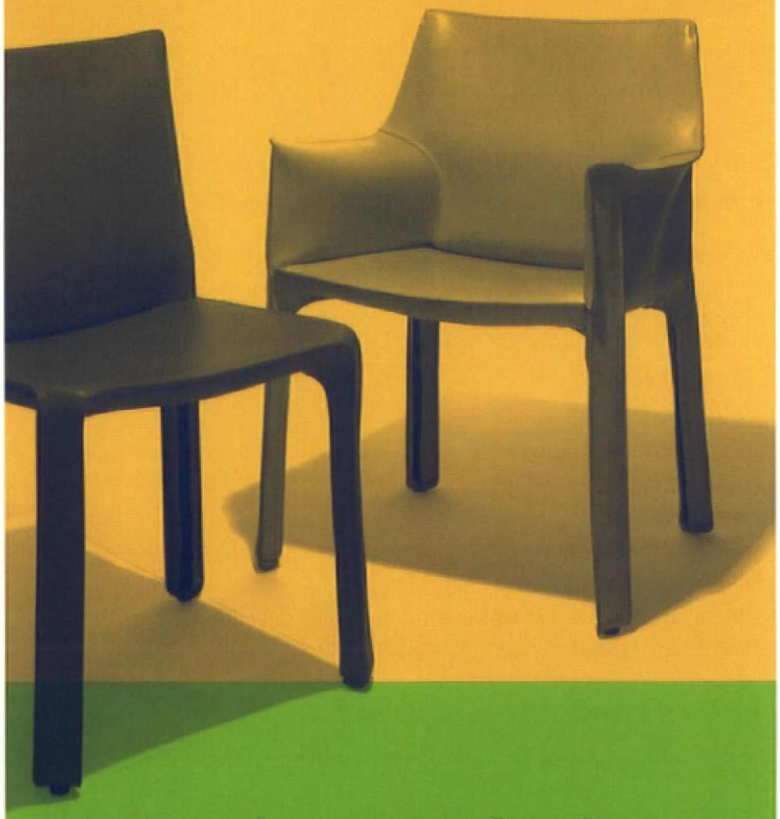

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Art Direction + Design Fuse Design

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Editorial Offices: 818•956•5313; Fax 818•956•5904. E-mail: laura@balconypress.com. Address: 512 E. Wilson, Suite 306, Glendale, CA 91206.

Subscriber Service: Tel 800•956•7734; Fax 818•956•5904. E-mail: subscribe@balconypress.com

LA ARCHITECT (ISSN 0885-7377) is published bi-monthly by Balcony Press, 512 E. Wilson, Ste. 306, Glendale, CA 91206. Postmaster: Please send address changes to LA ARCHITECT, 512 E. Wilson, Ste. 306, Glendale, CA 91206. All rights reserved.

Subscription: Rates are as follows: $30/year. (AIA/LA and AIA/PF members subscription included in membership. Single copy price $5.95.

Submissions: Every effort will be made to return material submitted for possible publication. Please enclose a self-addressed, stamped return envelope. The publisher will not be responsible for damage or loss.

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a note from the publisher

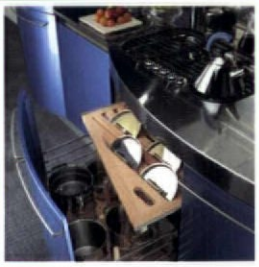
WITH THIS ISSUE WE RING IN OUR THIRD year of publishing *LA Architect* and introduce our new editor, Laura Hull. The magazine has seen many changes from layout, to binding to printing, and now to editorial content. Many of our readers already know Laura from her role as City Editor for Metropolitan Home. Never to let a moment go unutilized, Laura is also an accomplished photographer represented by the Craig Krull Gallery.

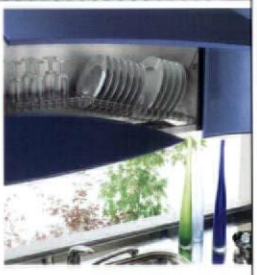
When I decided to take on *LA Architect* two years ago I thought it would be just like publishing a new book every two months. Balcony Press was well established and this would be a mere extension of our current work. How wrong I was. Since then we have had our circulation audited by BPA, obtained newsstand distribution, have a really impressive media kit for advertising sales, are now distributed to the Pasadena-Foothill AIA Chapter members, and have begun co-sponsoring fun parties. The rewards, of course, have been commensurate with the difficulty of the task. The *LA Times* and KCRW have both given us much appreciated recognition. It has been a true pleasure working with launching editor, Danette Riddle, our friends at the AIA/LA Chapter office and the architects we cover. Showcasing the work of Southern California's incredible talent is a privilege for us and will hopefully be a benefit to the hundreds of designers who are often below the radar of the national magazines. Still, I swear, this will be my last learning curve.

Look for upcoming issues covering architecture that literally pushes its envelope, energy efficient design, education, and graphic design. We'd love to hear your ideas for topics you'd like to see explored. Please join us at the AIA Chapter offices on February 7 to meet Laura and see her work on display. —AG

Form Follows Life

Ola 2000 by Pininfarina





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Mayne Man

How refreshing to watch a public agency give a nod to local talent! Edging out the European firms of Rem Koolhaas (OMA, Rotterdam, Netherlands) and Benedetta Tagliabue (Miralles Tagliabue, Barcelona, Spain) for the coveted CalTrans competition, Thomas Mayne of Morphosis joins Frank Gehry and Rafael Moneo in the long-awaited architectural renaissance of Civic Center LA. Mayne's distinctive design, wrapped in what he calls an 'intelligent skin' of perforated aluminum, takes setbacks seriously by appropriating breathing space for treasured neighboring sites such as the St. Vibiana Cathedral, City Hall and a new Civic Square.

Change at SCI-Arc

Neil M. Denari concluded his four and a half-year tenure as the Director of SCI-Arc on December 31, 2001. Denari, who spearheaded SCI-Arc's move to its new 90,000 square foot permanent facility in Downtown Los Angeles, will now focus his attention on projects related to his architectural firm, Neil M. Denari Associates.

Competition
EDOUARD'S LEGACY

The **Dupont Benedictus Awards** (thanks to French artist/chemist Edouard Bénédictus for discovering how to laminate glass) is calling for entries in their Tenth Anniversary International Competition. The award is seeking innovative use of architectural laminated glass and is a collaborative effort between DuPont, the AIA and the UIA. The judges this year are architects Kisho Kurokawa, FAIA, FRIBA, Arthur Cotton Moore, FAIA, and University of Stuttgart professor Dr. Werner Sobek. Completed projects must be received by March 1, 2002. Entry forms can be downloaded from the competition's Internet site, www.dupontbenedictus.org.

Recognitions
A KIND HEART

Widom Wein Cohen O'Leary Terasawa (WWCOT) was selected to receive a California Governor's Mentoring Partnership *Spirit of Mentoring Award 2001* for their work with Big Brothers/Big Sisters of Greater Los Angeles. Firm Principal Jesus Fondevila, along with other Partners, conceived of the Business Buddies Workplace Program, a twelve-week summer session that gives fifteen to twenty boys and girls a one-on-one experience with architects and designers. Weekly visits to the firm provide the students with exercises in drawing and constructing models, as well as practical experience in teamwork and problem solving. The program has served more than 75 children to date.

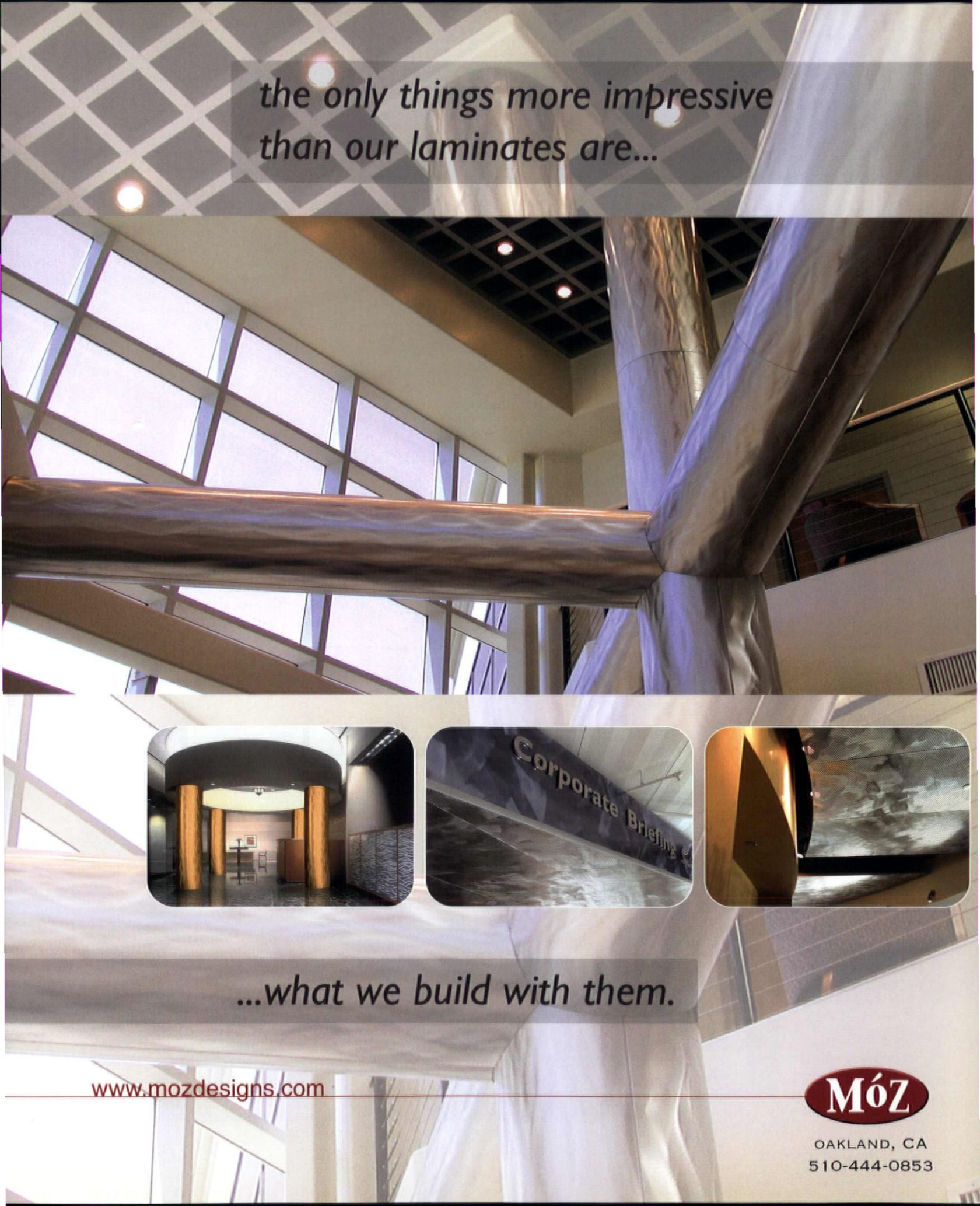
Paul J. Matt of Matt Construction has received a Lifetime Achievement Award from the Los Angles Area Chamber of Commerce for his contributions to Southern California construction over the past 35 years. Starting his career as a welder in the late 1940s, Mr. Matt's evolution was shaped through the construction of institutional, educational and cultural facilities including museums, libraries, hospitals and airports. His work includes the Bonaventure Hotel, Skirball Cultural Center, United California Bank, the Crystal Cathedral, Orange County Performing Arts Center and the Ronald Reagan Presidential Library.

UCLA research professor **Murray Milne** received the Passive Pioneer Award, presented by the American Solar Energy Society (the North American chapter of the International Solar Energy Society). Milne was recognized for his progressive work with passive solar energy and his extensive educational contributions to the discipline.

Gambling on Gamble

The first ever restoration of the historic 1908 Gamble House, brainchild of Pasadena architects Charles and Henry Greene, will begin this year by transforming the celebrated landmark back to its original façade. "Redecorated" with green paint in the 1930s by then resident Julia Huggins, the original earth-toned color will be reinstated by carefully removing and restoring each redwood shake. In an amicable collaboration between Gamble representatives, the state, city and community, the exterior restoration is slated to be completed within two years, with electrical and plumbing updates and restorative landscaping to follow. The home will remain open to the public. To watch the progress of the project, log-on to www.gamblehouse.org.

Photo: Alexander Vertikoff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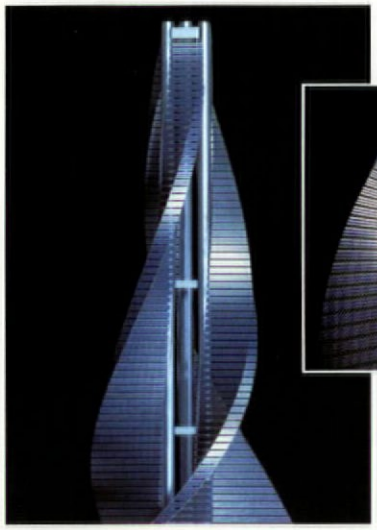
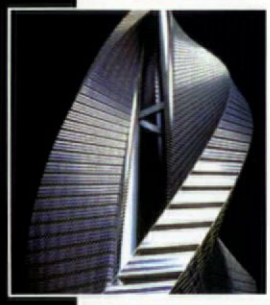




Manfredi Nicoletti

ARCHITECTURE AS A METAPHOR OF NATURE

An exhibition featuring drawings, renderings, sketches and models of second generation Modernist Manfredi Nicoletti continues at the Spazio Italia, Italian Cultural Institute through March 8. Nicoletti's work proposes sustainable bioclimatic architecture inspired by, rather than based upon, natural forms in nature. The exhibition is presented in five themes: "On Growth and Form", "Caves", "Crystals and Rocks", "Forms as a Reflection of the Apparent Movements of the Sun", and "Strong and Supple". Curated by Alma Ruiz and Giovanna Zamboni-Paulis, the exhibition is open Monday through Friday 9:30 am to 5:00 pm. 1023 Hilgard Avenue; 310-443-3250.

Web-Visits

Designed as an educational site for advanced lighting controls, www.AboutLightingControls.org, covers a broad range of application issues, including control options, placement, technology, and energy savings. This LCA (Lighting Controls Association) location also includes a product matrix providing links to product specifications and application support.

A new web-zine, Katarxis is dedicated exclusively to classical and traditional architecture and urbanism. Promoting the efficiency and importance of this type of architecture, and its role in creating a "beautiful" modern world, Katarxis offers a platform of information and interaction for anyone interested in the construction of contemporary buildings, cities and landscapes. For more about Katarxis' publishing philosophy and mission, access http://luciensteil.tripod.com/katarxis/.

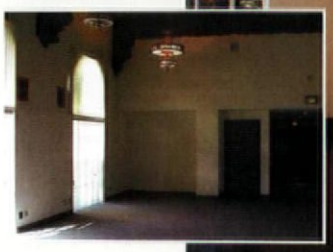
Material ConneXion is the largest global resource exchange of new and innovative materials. Catering to architects, engineers, industrial and interior designers, and manufacturers, online members can access the company's library that houses over 1,200 materials representing eight categories: polymers, glass, ceramics, carbon-based materials, cement-based materials, metals, natural materials and natural material derivatives. www.MaterialConnexion.com.

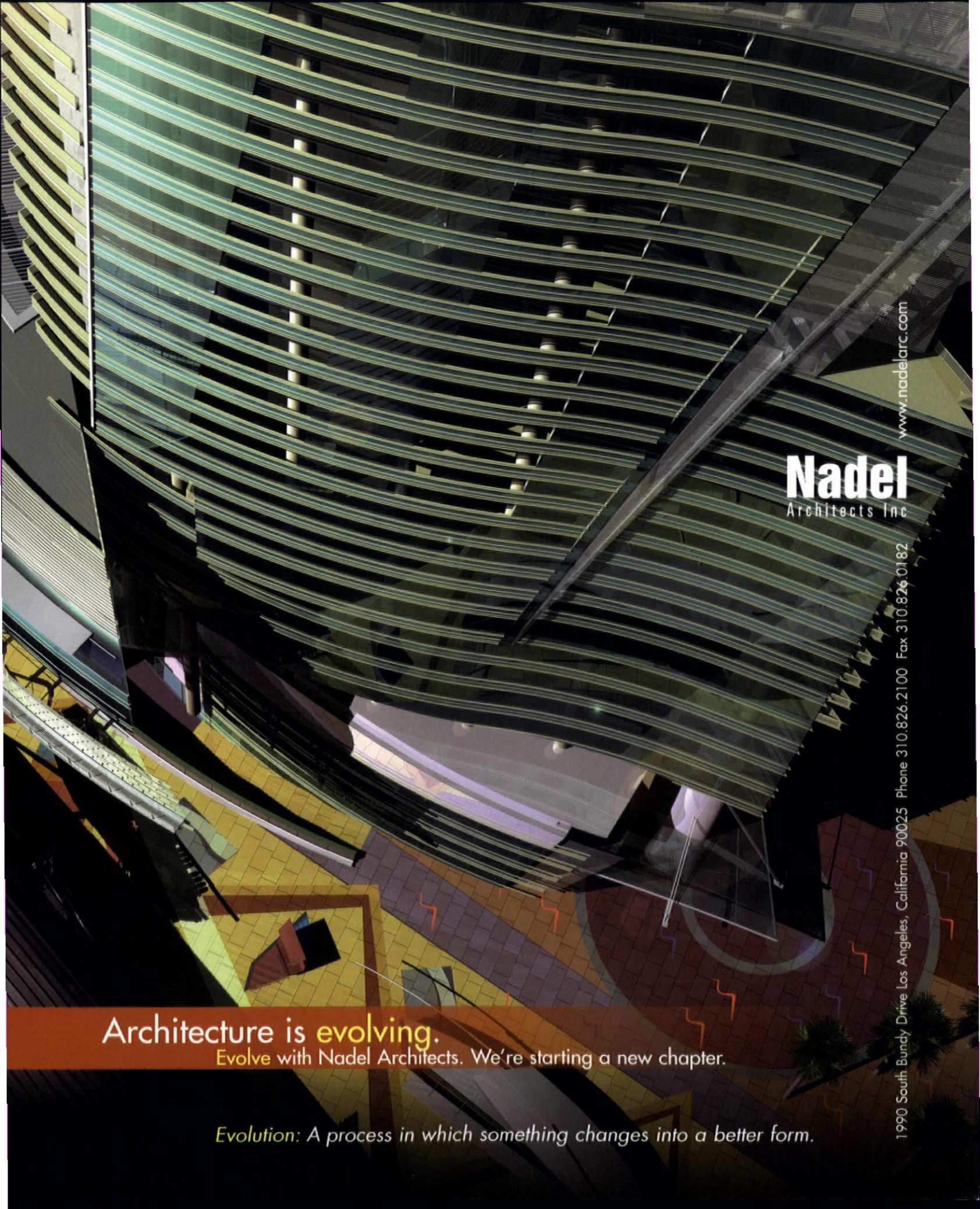
Updates

Portland architect Gary Papers, AIA, has joined San Diego-based **Austin Veum Robbins Parshalle** (VRP) as Project Manager/Urban Designer. The firm opened a Los Angeles office in Summer 2001 with the acquisition of Los Angeles' Siegel Diamond Architecture. **Cherisse Rose**, Director of Marketing at WWCOT, was recently selected as President of the Southern California Development Forum, a 300 + member organization of real estate related businesses. Just in time for the 2002 Olympics, **Jon Jerde's** newly opened Salt Lake City project, The Gateway, mixes residential, cultural, hospitality, retail and entertainment uses on 30 downtown acres (formerly a Union Pacific railway yard). The 3.2 million square-foot project includes a children's museum and planetarium and is expected to become a community focal point during the Olympic celebrations. Culver City's **Morris Architects** has been commissioned to design/build a nine-story, 300,000 square foot hospital tower for The Hermann Memorial City Hospital in Houston, TX. The $92 million dollar commission also includes extensive renovation of the existing hospital facility as well as a 1600-car garage. Richard Hampel, AIA, has been promoted to Executive Vice President of **Nadel Architects Inc.** and will continue his role as General Manger for the LA-based corporation. **Perkowitz + Ruth Architects** named Edmond Classen as an Associate of the firm. **Wimberly Allison Tong & Goo** (WATG) announced the appointment of Greg Coghill, AIA, to the position of Chief Operating Officer.

New Civic Gallery

With preservation and historic integrity ingrained in her mind, Gere Kavanaugh recently transformed a one-time Beverly Hills City Hall courtroom into the Beverly Hills Municipal Art Gallery. The first in a proposed series of major art and cultural expansions by the city, Kavanaugh wrapped the perimeter of this large, 1931 room with a baseboard comprised of wiremold for electrical and optical equipment. The inaugural exhibition, "Beverly Hills Collects", included a range of paintings and sculptures (Claes Oldenburg to Pierre Bonard) from major collectors within the city. For information on upcoming exhibitions and visiting the gallery call: 310-285-1035.

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THE SAN FERNANDO VALLEY

Kevin Roderick (e-mail Kevin@AmericasSuburb.com)

My favorite time to introduce newcomers to The Valley is on sparkling winter mornings when a chilly north wind gusts down from the San Gabriels to sweep the sky clean. I like to drive high into the hills above Studio City, steer around an arresting bend, then wait for my guests to behold the scene. Often they gasp and exhale something witty and erudite like: "Wow, it's huge."

So perceptive. Dissected by freeways and the concrete belt of the Los Angeles River, the 20-mile-long by 12-mile-wide Valley floor could hold the city limits of Boston, Washington and San Francisco with generous space left over. The population of about 1.7 million exceeds the head count of a dozen states and all but five U.S. cities. Given its humongous scale, can the San Fernando Valley really be thought of as a neighborhood?

I think so. It certainly is our best-known symbol of suburbia, and suburbs are but a collection of neighborhoods. The Valley—no place else around these parts possesses the resume to call itself simply The Valley—is the home turf of the Brady Bunch, E.T the Extra-Terrestrial and the Real McCoys, the birthplace of mini-malls and Valley Girls, and a hotbed of googie and ranch style. That status as ultimate suburban icon, and the movies in which the Valley has starred—think Chinatown, Boogie Nights and Magnolia, and loopy forgettables like Two Days in Tarzana or Encino Man—make the Valley feel familiar, like a favorite neighborhood.

Then there is the ingrained Valley culture that denies it comprises half the landmass of Los Angeles and 4 in 10 of the human mass. Valley denizens don't call themselves Angelenos or their hometown "L.A." Indeed, part of The Valley's charm is that sections are named for a fictional ape-man (Tarzana), an English manor (Chatsworth) and an Indian settlement (Tujunga) and it's in those communities where the inhabitants claim residence. This practice has its origins in the historic fact that addresses like North Hollywood, Reseda and Canoga Park began as dusty farm towns (under different names: Toluca, Marian and Owensmouth, respectively) before Los Angeles annexed the Valley beginning in 1915. Indeed, most of The Valley's familiar place names, from Van Nuys to Toluca Lake, were formally mere districts of Los Angeles.

Exceptions to this rule are the five separate cities that also occupy pieces of the gently tilted river plain where the vaqueros of Mission San Fernando, Rey de Espana, chased down strays two centuries ago. There's Burbank, Calabasas and a goodly portion of Glendale, as well as San Fernando, which was the first American town on the former Spanish rancho, and Hidden Hills, where today's population of fewer than 2,000 resides entirely behind a secured gate. What ties these locales together is their place in Valley lore—and what is a neighborhood if not a community of shared stories and experiences?

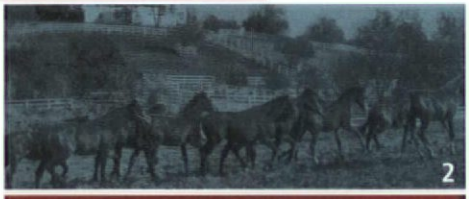
My folks, like hundreds of thousands of others, found The Valley in the great American exodus to the suburbs that erupted with World War II. The Valley then was a fabled enclave where Bing Crosby, Clark Gable and their studio pals played golf and polo, drank cocktails and grew juicy grapefruit. Along Devonshire Street in the west end, you could drop in on the Desilu spread of Lucille Ball

1. Looking east.
2. Northridge in 1957.
3. Encino in 1915.
4. Monteria Estates.
5. Cruise night.
6. Equestrians live on.

and Desi Arnaz, visit the Marwyck Ranch where noir queen Barbara Stanwyck bred thoroughbreds and wooed Robert Taylor (in a Paul Williams-designed home, still standing) and throw an orange over the fence and hit Janet Gaynor. Nearby behind a moat stood the steel-and-glass Richard Neutra landmark designed for the movie producer Josef von Sternberg and later owned by the writer Ayn Rand. (Alas, the home was razed two years after Neutra's death in 1970).

Once the war ended, a human spigot gushed open, splashing young couples through Cahuenga Pass to take root and germinate in the fertile (and newly lucrative) Valley soil. The Valley became the nation's swimming pool and sports car capital, and the backyard barbecue center of L.A. Sure, the summers were notoriously torrid, but true Valleyites didn't mind. The heat made for gorgeous July evenings, plump tomatoes and long lingering days in the pool.

Today's Valley is a hybrid of the old, the new and the very old. Seemingly filled wall-to-wall with boulevards, malls and people, and adding more every week, it nonetheless retains a determined suburban style—you don't have to pay to park at grocery stores in The Valley, and backyard pool parties still reign. Nowhere else in Los Angeles has as many thousand-year-old oaks shading million-dollar estates as in Encino, dusty unpaved roads as in Shadow Hills or trampled horse paths leading out of front yards as in Chatsworth.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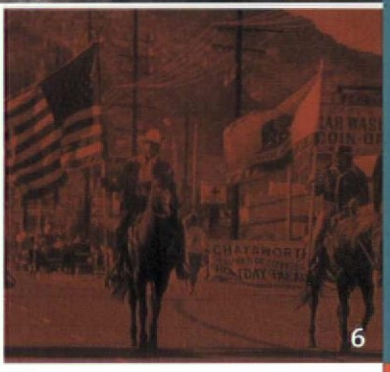
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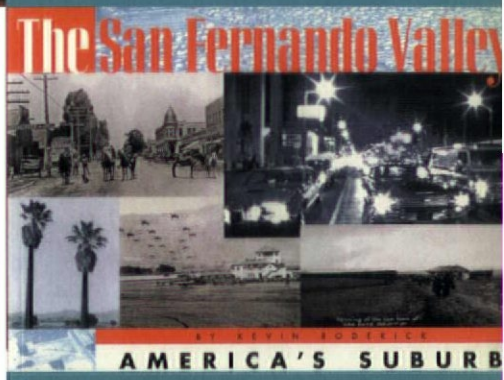
There's also secret history to be found, if you keep your eyes open. On a recent expedition, I discovered remnant olive groves and crumbling barns that date from when farming was king. I know of a street of 1920s homes built entirely of Tujunga Wash boulders, a small herd of long-horned cattle, and the last wood-frame house from the old Lankershim wheat ranches that covered half the Valley in the 1880s and '90s. It all makes for a pretty interesting neighborhood, if you ask me.

Adapted from "The San Fernando Valley: America's Suburb"
(Los Angeles Times Books, 2001. © 2001 by Kevin Roderick.)

Kevin Roderick is an author, book editor and journalist in Santa Monica. His new book, "The San Fernando Valley: America's Suburb," was published in August 2001 by Los Angeles Times Books ($24.95, www.Americas-Suburb.com). The book explores the history, lore and cultural identity of the fabled enclave that comprises half the land area of Los Angeles. Kevin, a native of the Valley, was a Senior Projects Editor and staff writer at the Los Angeles Times and Los Angeles Bureau Chief for the Industry Standard magazine. His work has appeared recently in Los Angeles Magazine and the Los Angeles Times Sunday Magazine. His email address is Kevin@kevinroderick.com



BERLIN TO PASADENA

BY MICHAEL WEBB

R.M.Schindler (Judith Sheine); Auguste Perret

(KARLA BRITTON—BOTH PHAIDON, $69.95 HC)

Two valuable additions to a series of Phaidon monographs. This is Sheine's third book on the patron saint of LA modernists, following a pictorial anthology from Academy and a pocket guide for the MAK Center, and it is erudite and illuminating. If you were to buy only one book on Schindler, this should be the one. Still more important is Karla Britton's first English-language account of a great French architect-engineer, a master of concrete construction like Breuer, but one who straddled two eras, combining boldly expressed structures with rich surface ornament. The Theatre des Champs Elysees was completed before the first world war, and its "nudity" shocked Parisians as much as the barbaric rhythms of Stravinsky's Rite of Spring, which provoked a riot when it was premiered here. Now, Perret's masterwork can be seen as a perfect balance of grace and daring—the greatest theater in the city. A couple of apartment blocks were even more ahead of their time, but Perret, like Breuer, stayed around too long and the later work, particularly the rebuilding of Le Havre, diminished his reputation. (One caveat. Books of this significance deserve much better production values. The series—probably imported since the title on the spine is printed the European way—is overpriced and drably designed; the bindings are apt to break, the illustrations are gray, and there is not even a proper title page).

New Architects 2: a Guide to Britain's Best Young Architectural Practices

(MERRELL, $45 PB)

Tony Blair commends this round-up of young talent, and Deyan Sudjic, the editor of Domus, gives a brief evaluation of their achievement. But this is basically a portfolio, giving each of 67 firms a spread on their recent work. Fireworks are few: the round-up focuses on pragmatic, down-to-earth building and conversion, driven by budget and client need, not the architects' egos. For someone like me who grew up in a stuffy, philistine England, where original thinking was always under attack, it's refreshing to see such an explosion of energy and invention.

George Washington Smith: an Architect's Scrapbook

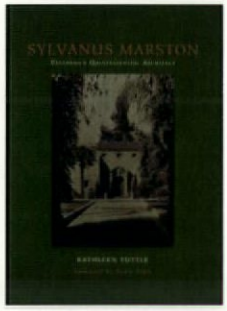
(EDITED BY MARC APPLETON. TAILWATER PRESS, $65 HC)

Smith was arguably the greatest of the Spanish colonial-revival architects of the 1920s, a product of the Beaux Arts tradition who tried to get inside a historic style by studying it at its source and then, in the 1920s, reinterpreting it for a very different age and way of living. In Santa Barbara and San Marino you can still experience his timeless houses with their restrained ornament and sheer white stucco planes. If he could see the trashy veneer of "Mediterranean style" that is now slathered over malls and tract houses to make them instantly salable he would spin in his grave. Appleton, one of the few contemporary architects with a true talent for historicism, presents this tribute as a collection of period clippings on Smith's work.

Marcel Breuer, Architect: the Career and the Buildings

(ISABELLE HYMAN. ABRAMS, $85HC)

In his six-decade career as a Bauhaus teacher and furniture maker, as a collaborator with Walter Gropius in London and Cambridge, and as head of his own office in New York, Breuer deserves to be ranked with the great 20th-century formgivers. And yet he never did achieve the fame of Mies, though he was far more prolific and humane, or of Gropius, though he was a much better designer. If he is remembered today it is for the Whitney Museum in Manhattan, the UNESCO headquarters in Paris, and his modern houses in New England; however, as this comprehensive survey shows, there was much more—mostly forgotten and quite out of fashion. This eloquent, handsomely illustrated volume may help to shift public perceptions and stir admiration for the architect's tough, sculptural take on modernism.



Sylvanus Marston: Pasadena's Quintessential Architect

(KATHLEEN TUTTLE, HENNESSY + INGALLS, $50 HC)

A close contemporary of Smith, Marston's work in the first three decades of this century perfectly mirrors Pasadena's development as a visually rich and cohesive community. Tuttle has brought back to life the author of buildings that have given pleasure to several generations and has written a graceful history of the man and his place.

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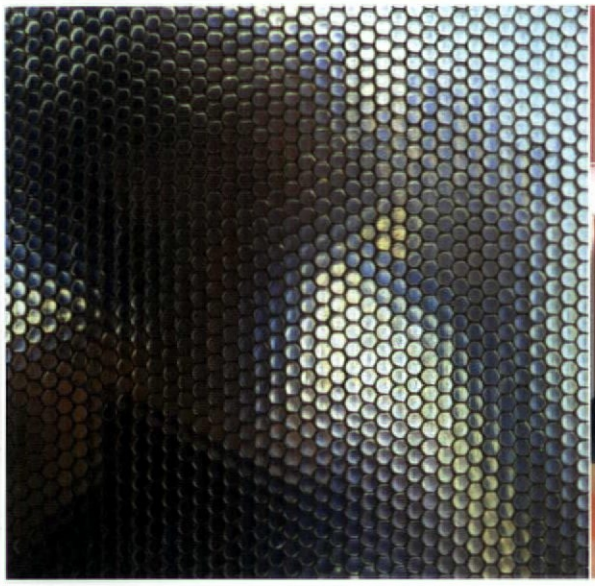
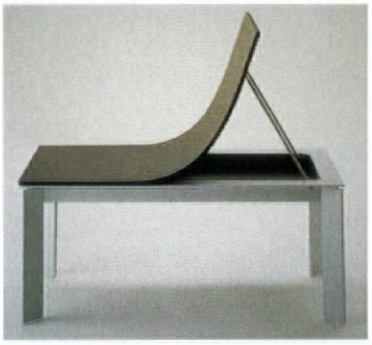


Panelite

Exploiting aerospace technology, **Panelite's** bi-coastal company takes a structural honeycomb core made from aluminum, applies a facing and produces a translucent panel that can be used to reflect, refract, pixelate, color or diffuse light. Extremely lightweight and self-structural, the panels are also offered in tubular polycarbonate, woven polyethylene or 'over-expanded' aluminum. The facings, made of fiberglass, polycarbonate or resin, come in a variety of custom colors. The company's architects, trained in material production, have also developed mica laminates and structured fabrics from linen and glass cloth. Michael Maltzan plans to harness the luminous quality of Panelite Panels (pp) on parking lot walls in his Hammer Museum project and a custom, sponge-like panel is being used by Rem Koolhaas in LA's new Prada showcase. www.e-panelite.com or 310-581-4518.

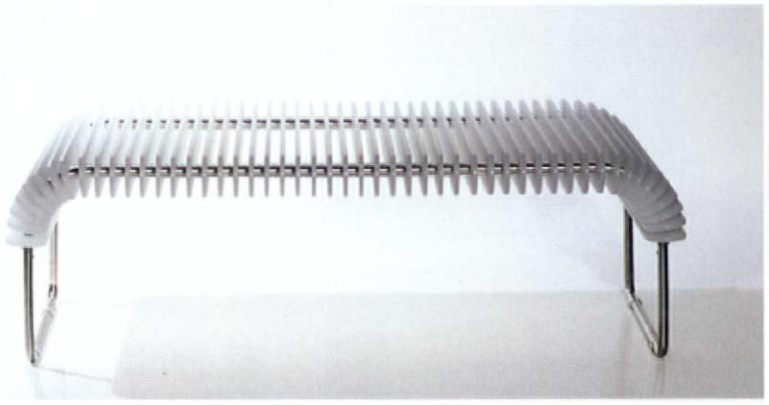
FontanaArte

A functional chameleon, the Cabriolet coffee table by Italian designer, Paolo Ulian quickly shape shifts into a graceful chair. The table, available in either wenge or oak veneer, is a composite of alternating layers of wood veneer and foam. The underbelly is ribbed to create flexibility for the curved chair back. Conversion occurs when the tabletop is pulled forward and supported by an aluminum bracket. The frame is made of powder-coated aluminum. FontanaArte, 8807 Beverly Blvd.; 310-247-9933.



Nu-Camouflage

Something new in wallpaper doesn't necessarily mean re-inventing toile. **Nu-Camouflage**, a budding Los Angeles-based company, is offering handcrafted wall coverings with finishes that resemble hand-rubbed metal or subtly striated wood. With colors ranging from soft green to glowing gold, the elegantly textured papers undoubtedly take their cue from a modernist aesthetic. No need for prints or patterns, these papers are sumptuous, sexy and bold in their simplicity. The paper is handmade and can be ordered in custom colors or finishes. Trade only: 818-505-9894.



B & N

The slated Samba ™ bench by **B&N Industries** reads like a sophisticated cross between Slinky™ and a vibraphone. Produced in three heights (coffee table, bench, full-height table) the sleek bench is constructed of tubular aluminum and is strengthened by a gaggle of slats made from Sorbetti™, a frosted acrylic that comes in a variety of fresh and frosty colors, as well as exotic-faced plywood and bamboo ply. Sorbetti™ is available in 1/8" through 1" thicknesses, and can be glued, screwed, heat formed, cold formed and easily cut. Custom colors are available. www.bnind.com or 650-593-4127.

NEW SHOWROOMS

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January 2002
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Poliform Los Angeles
February 2002
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W. Hollywood, CA 90048
888-Poliform

Boffi/LA
February 2002
1344 Fourth Street
Santa Monica, CA 90401

Corrections for "Product Watch" N/D 2001, "Red Cross Cabinet", Design Within Reach, 1-800-944-2233, www.dwr.com

Credits: PANELITE — Milestone Venture Partners, NY; architect: MESH (www.mesharchitectures.com), Photo: Michael Moran; NU-CAMOUFLAGE — Photo: Loren Hammer

IN-EX

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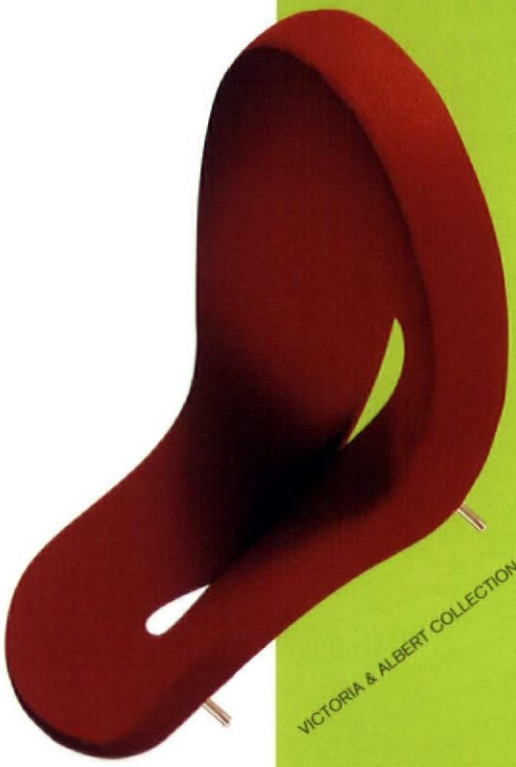
BRICK
design: ALI A. ALAM



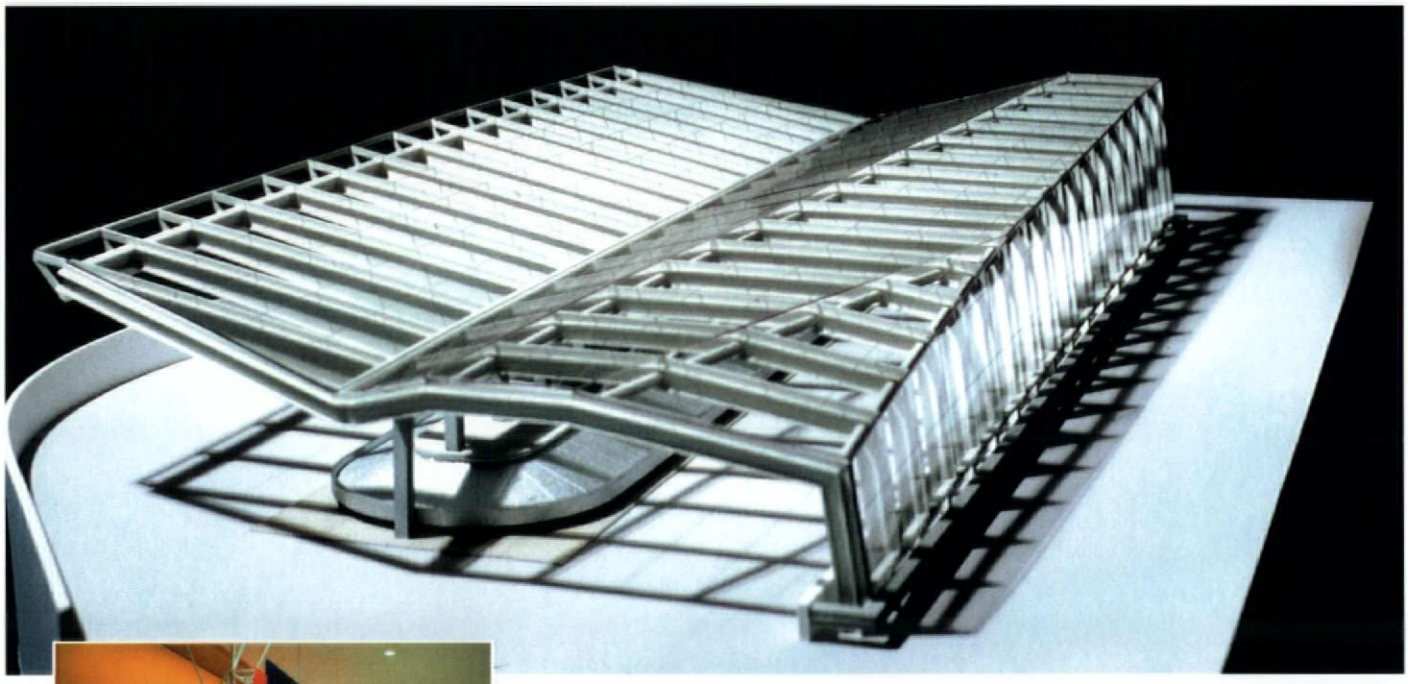
VICTORIA & ALBERT COLLECTION design: RON ARAD

LOWLAND design: PATRICIA URQUIOLA

AIA/LA 2001·AWARDS

DESIGN INTERIOR ARCHITECTURE NEXT LA

The AIA/Los Angeles Chapter honored several individuals and projects at its 2001 Awards Gala. Presidential Awards recipients included: Art in the City – Frederick & Laurie Smith, Samitaur Constructs; Educators of the Year – Kathi Littmann & Marvin Taff, FAIA, Los Angeles Unified School District; Twenty-Five Year Award – Art Center College of Design, Pasadena, Craig Ellwood Associates, James Tyler, FAIA, Design Associate; Honorary AIA/Los Angeles – Francesca Garcia Marques, Assoc. AIA; Presidentís Citation – Chris Tosdevin, bulthaup (LA); Contribution to Community – Southern California Institute of Architecture (SCI-Arc); Building Team of the Year – Los Angeles City Hall Restoration Team, AC Martin Partners, City of Los Angeles Bureau of Engineering, Clark Construction, Project Restore, Levin & Associates, Nabih Youssef & Associates, Sindik Olson Associates; AIA/LA Gold Medal – Eric Owen Moss, FAIA.



CITATION AWARD

Interline Baggage Facility, Los Angeles

CLIENT: Los Angeles World Airports
ARCHITECT: Gruen Associates
PARTNER-IN-CHARGE: Michael Enomoto
PROJECT DESIGNER: Craig Biggi
PROJECT TEAM: Jean Claude Lesaca, Debra Gerod, Teresa Sanchez

CITATION AWARD

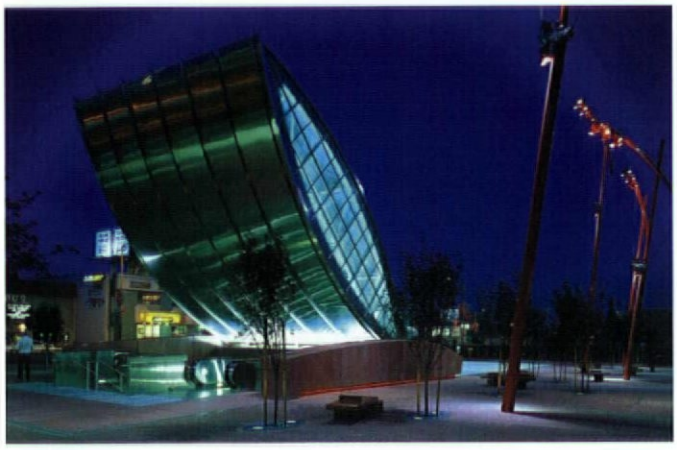
The Growing Place Project Studio, Santa Monica

CLIENT: The Growing Place
ARCHITECT: (M)Arch.
PARTNERS-IN-CHARGE: Todd Erlandson, Sherry Hoffman;
PROJECT TEAM: Paul Holmquist, Sophie Smits, Sara Peltzie, Jason McCann

CITATION AWARD

Saladang Song, Pasadena

CLIENT: Wallaporn "Dang" Vattanatham
ARCHITECT: Tolkin + Byram & Associates
PRINCIPALS-IN-CHARGE: Peter Tolkin, John R. Byram
PROJECT ARCHITECT: Christopher Girt, Anthony Denzer
PROJECT TEAM: Craig Rizzo

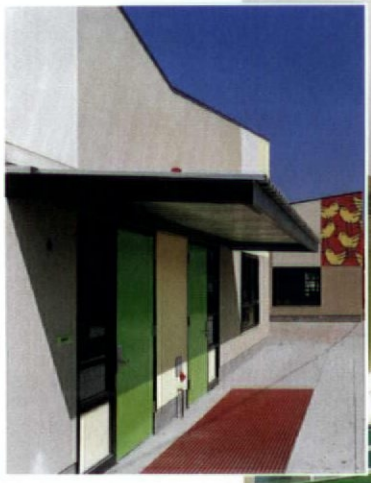


MERIT AWARD

Metro Red Line:
Vermont/Santa Monica Station, Los Angeles
CLIENT: Los Angeles County Metropolitan Transportation Authority
ARCHITECT: Ellerbe Becket
DESIGN PRINCIPAL: Mehrdad Yazdani, Cannon Dworsky
PRINCIPAL-IN-CHARGE: Louis Naidorf
PROJECT MANAGERS: Ignatius Chau and Tom Goffigon
PROJECT TEAM: Andrew Wong, Katherine Demetriou, Iris Steinbeck, Gary Friar, Greg Lombardi, Jim LeFever, Vernon Pounds, Craig Booth, Yassa Vafai

MERIT AWARD

3rd & Benton Primary Center, Los Angeles
CLIENT: Los Angeles Unified School District
ARCHITECT: Rios Associates, Inc.
PRINCIPAL: Mark Rios
PROJECT ARCHITECT: Jennifer Schab
PROJECT TEAM: Viltis Januta, Richard Prantis, Frank Clementi, Richard Solares, Jennifer Breaks, Joyce Chong, Carol Lowry, Mark Tessier, Anne Guillebeaux



MERIT AWARD

Cognito Films, Culver City
CLIENT: Alan Landau, President, Cognito Films
ARCHITECT: Randall Stout Architects, Inc.
PRINCIPAL-IN-CHARGE: Randall Stout
JOB CAPTAIN: Ann Yu
PROJECT TEAM: Joel Cichowski, Naina Mckinley, Danielle Lockareff

MERIT AWARD

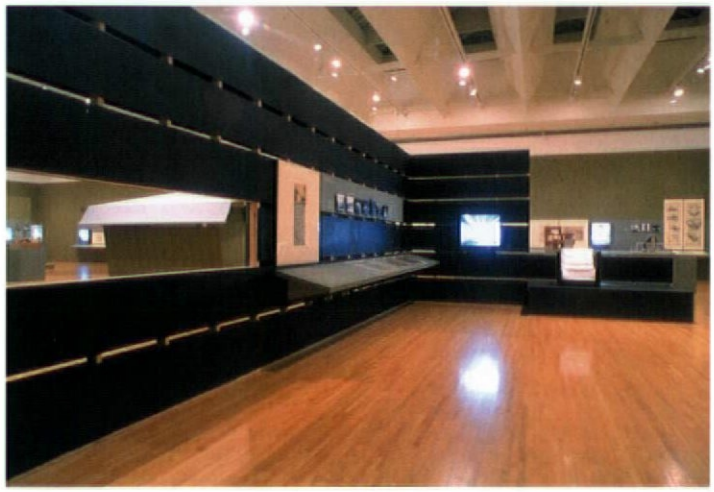
Waschanstalt Zürich, Switzerland
CLIENT: Lienhardt & Partner Privatbank
ARCHITECT: Angélil/Graham/Pfenninger/Scholl Architecture
PROJECT TEAM: Reto Pfenninger, Manuel Scholl, Marc Angélil, Sarah Graham, Thomas Schwendener, Philip Brunnschweiller, Sandra Flury

MERIT AWARD

Stealth, Culver City
CLIENT: National Hayden Partners
ARCHITECT: Eric Owen Moss Architects
PRINCIPAL ARCHITECT: Eric Owen Moss
PROJECT ARCHITECTS: Don Dimster, Jay Vanos
PRELIMINARY DESIGN: Scott Nakao, Shengyuan Hwang
DESIGN DEVELOPMENT: Nick Seierup, Scott M. Nakao
PROJECT TEAM: Dennis Ige, Thomas Ahn, Sophie Harvey, Scott Hunter, Naoto Sekiguchi, Todd Conversano, Paul Groh, Dolan Daggett, Nadine Apmann, Frank Brodbeck, Craig Shimahara, Mogens Milbauch, Cheen Lin, Kam Chathurattaphol, Ranya Alumar, Warren Young, Andreas Heipp, Munah Hedjazu, Lorenza Cristofolini, Velvet Hammerschmidt, Emil Dilanian, Susanne Jensen, Dana Mansfield, Kishani de Silva, Kira Ogle, Ann Kosmal, Joy Keller, Richard Lin, Eric McNevin

HONOR AWARD

Conference Barn, Middleburg, Virginia
CLIENT: Summit Foundation – Roger and Vicki Sant
ARCHITECT: Sant Architects Inc.
PRINCIPAL-IN-CHARGE: Michael Sant
Project Architect: Jason Teague



MERIT AWARD

The Architecture of R.M. Schindler Exhibition at The Museum of Contemporary Art, Los Angeles

CLIENT: The Museum of Contemporary Art
ARCHITECT: Chu + Gooding Architects
PROJECT ARCHITECTS: Claudia Reisenberger, Sanjeev Patel
CURATORS: Elizabeth A.T. Smith and Michael Darling
SENIOR ASSOCIATE: Michael Matteucci
PROJECT TEAM: Clay Holden, Grace Lau, Ekin Akalin, Joel Cichowski, Yu-Ping Chang, Emek Pelekoglu, Yoshi Morohashi

This sincere approach to showcasing Schindler's work is well composed and appropriately detailed while not being derivative of the subject matter.

MERIT AWARD

XAP Corporation, Culver City

CLIENT: XAP Corporation
ARCHITECT: Pugh + Scarpa
PRINCIPAL-IN-CHARGE: Lawrence Scarpa
PROJECT DESIGN TEAM: Kelly Bair, Peter Borrego, Angela Brooks, Michael Hannah, Vanessa Hardy, Clay Holden, Anne Marie Burke, Anne Marie Kaufman Brunner, Ching Luk, Charlie Morgan, Tim Petersen, Gwynne Pugh, Bill Sarnecky, Lawrence Scarpa

A collection of highly detailed set-pieces, some providing challenging spatial experiences, all within a rigorous plan.

MERIT AWARD

Ogilvy & Mather, Culver City

CLIENT: Ogilvy & Mather
ARCHITECT: Shubin + Donaldson Architects
PARTNERS: Russell Shubin, Robin Donaldson
PROJECT ARCHITECT/MANAGER: Sean Hagan
PROJECT ARCHITECT: Josh Blumer
PROJECT TEAM: Fred Besancon, Mahyar Abousaeedi, Mark Gee, Mark Herschman, Mina Javid, Brennan Linder, Rob Sutman

Appropriate for this advertising agency, the cylindrical entry piece suggests a powerful metaphor of funneling media messages to the marketplace.

CITATION AWARD

Strata Chair
DESIGNER: Stew (Jon Racek)

The use of technology to achieve organic form is in the spirit of Eames and takes this tradition further.

CITATION AWARD

California Institute of the Arts, Tatum Student Lounge, Café & Bookstore, Valencia
CLIENT: California Institute of the Arts
ARCHITECT: Griffin Enright Architects
PRINCIPALS-IN-CHARGE: Margaret Griffin, John Enright
COLLABORATOR: Elyse Grinstein
DESIGN TEAM: Raymond Shapiro, Garry Lee, Robbie Crawford, Portia Wijatno
PROJECT TEAM: Ryan Suech, Chris Kohn, Mattias Kunz, Shinju Shimizu, Nick Sowers

This furniture-like insertion of simple materials and dynamic form suggests a strategy for giving new life to older buildings.

NEXT LA AWARD

Palos Verdes Art Center

CLIENT: Palos Verdes Art Center
ARCHITECT: Lorcan O'Herlihy Architects
PRINCIPAL-IN-CHARGE: Lorcan O'Herlihy
PROJECT ARCHITECT: Jeffrey Chan
PROJECT TEAM: Kevin Hsieh

This sophisticated, competent, and highly professional project takes the issue of restraint, and makes it work. Extremely well crafted, the jury felt this project showed a great deal of skill in being able to create real complexity on a small site.

NEXT LA AWARD

UCLA Plant Growth Center, Los Angeles

CLIENT: UCLA Capital Programs
ARCHITECT: Paul Murdoch Architects
PRINCIPAL-IN-CHARGE: Paul Murdoch
PROJECT TEAM: Eric Cunningham, John Wirfs

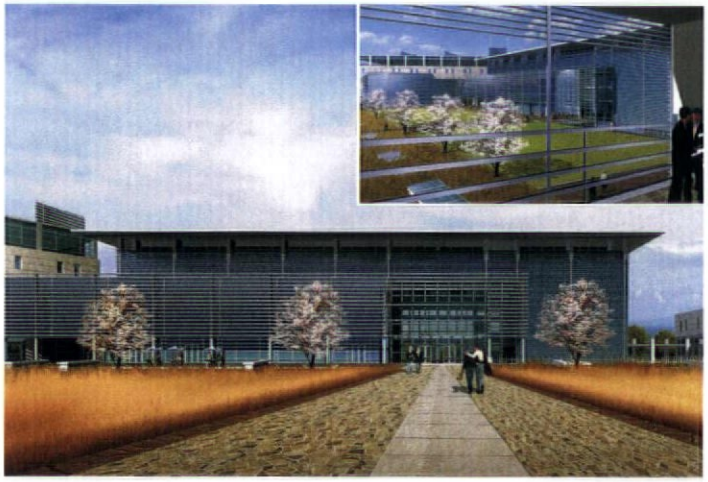
The jurors appreciated the reference this design makes to a cathedral. The project uses a different formal language than is normally seen in this building typology to successfully transform a kit of parts into a rich environment.

NEXT LA AWARD

Chicago Public Schools Design Competition

CLIENT: Chicago Public Schools
ARCHITECT: Griffin Enright Architects
PRINCIPALS-IN-CHARGE: Margaret Griffin, John Enright
DESIGN TEAM: Raymond Shapiro, Garry Lee, Portia Wijatno, Shinju Shimizu
PROJECT TEAM: Chris Kohn, Ryan Suech, Greg Swanson

This project does an exceptional amount for its site in terms of what architecture can provide to the community, said the jurors. It is precise in the moves that it has chosen to make, taking a simple geometry and inserting it into an urban context, which creates a wealth of public spaces.



NEXT LA AWARD

ATP (Ansan Technopark), South Korea

CLIENT: City of Ansan/Hanyang University
ARCHITECT: Perkins & Will
DIRECTOR OF DESIGN: Nick Seierup
PROJECT DESIGNER: John Berry
PROJECT MANAGER: Jeyu Park
PROJECT TEAM: Han-Joon Kim, My Vuong, Heather Barker, Jae Rak Kim, Kyung Aoon Kim, Annelise Chikhale, Timothy Oh, Greg Cloud

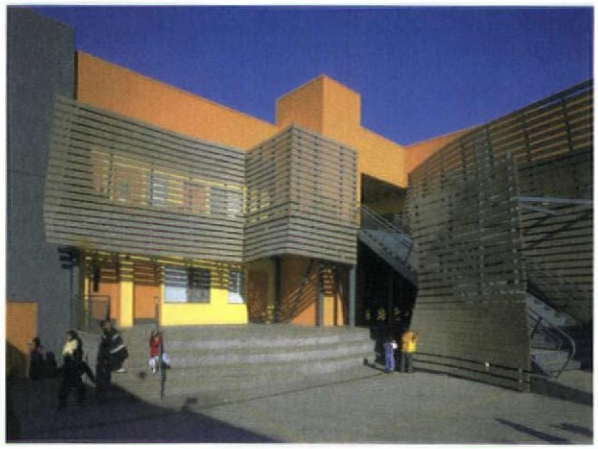
The tension between formality and symmetry in this project creates a proportionally sophisticated solution. A great corporate space, said the jurors.

NEXT LA AWARD

Camino Nuevo Charter Academy Block Plan, Los Angeles

CLIENT: Pueblo Nuevo Development
ARCHITECT: Daly, Genik Architects
PRINCIPAL-IN-CHARGE: Kevin Daly
PROJECT TEAM: Chris Genik, Scott Allen, Gerlinde Arztmann, Kyle Chad Clark, Robert Edmonds, Josh Kenin, Chris Fenton, Elinor Nissley, Jared Ward

The jurors lauded this project's use of minimal means to transform the conditions on the site. In each case, the small gestures made to the public realm result in what will likely be large and positive effects on the surrounding community.



NEXT LA AWARD

Hiroshima Ballpark, Japan

CLIENT: Tadatoshi Akiba, Mayor, City of Hiroshima
ARCHITECT: NBBJ
DESIGN PARTNER: Dan Meis
SENIOR PROJECT DESIGNER: Paul Davis
DESIGN TEAM: Jonathan Ward, Jin Ah Park, Andy Ku, Ted Ngai, Nnamdi Ugenyi, Mike Amaya, Sanam Simzar, Jamie Gaskins

This compelling project is likely to have huge, and positive impact. The jurors found quality and consistency throughout the project—in design, image, and representation.

NEXT LA AWARD

Sagaponac Residence, Long Island, New York
CLIENT: Coco Brown
ARCHITECT: Kanner Architects
PRINCIPAL/PROJECT DESIGNER: Stephen H. Kanner
PROJECT TEAM: David Ellien, Alex Dunn

The jury commented that this project is one of few examples of an exterior folding skin scheme that engages other architectural elements to provide a layer of richness. Folding creates tension and resistance. A great example of "classical modernism."

NEXT LA AWARD

2300 Live Oak, Los Angeles
CLIENT: Steve Werndorf
ARCHITECT: Tighe Architects
PRINCIPAL-IN-CHARGE: Patrick J. Tighe
PROJECT TEAM: Jeff Buck, Mike Yee, Jason Yeager

The jury praised this project's successful resolution of formal characteristics. This project takes typical elements and reinvents them to create a new and exciting residential experience.

NEXT LA AWARD

Ten Towers, Culver City
CLIENT: National Hayden Partners
ARCHITECT: Eric Owen Moss Architects
LEAD DESIGNER: Eric Owen Moss
PROJECT ARCHITECT: Paul Groh
PROJECT TEAM: Alexandra Rieschl, Emil Mertzel, Mark Sallin, Raul Garcia

The jurors were impressed by how well this project invigorates an abandoned urban condition. The project makes a strong public gesture, and transforms a banal site into a "place."

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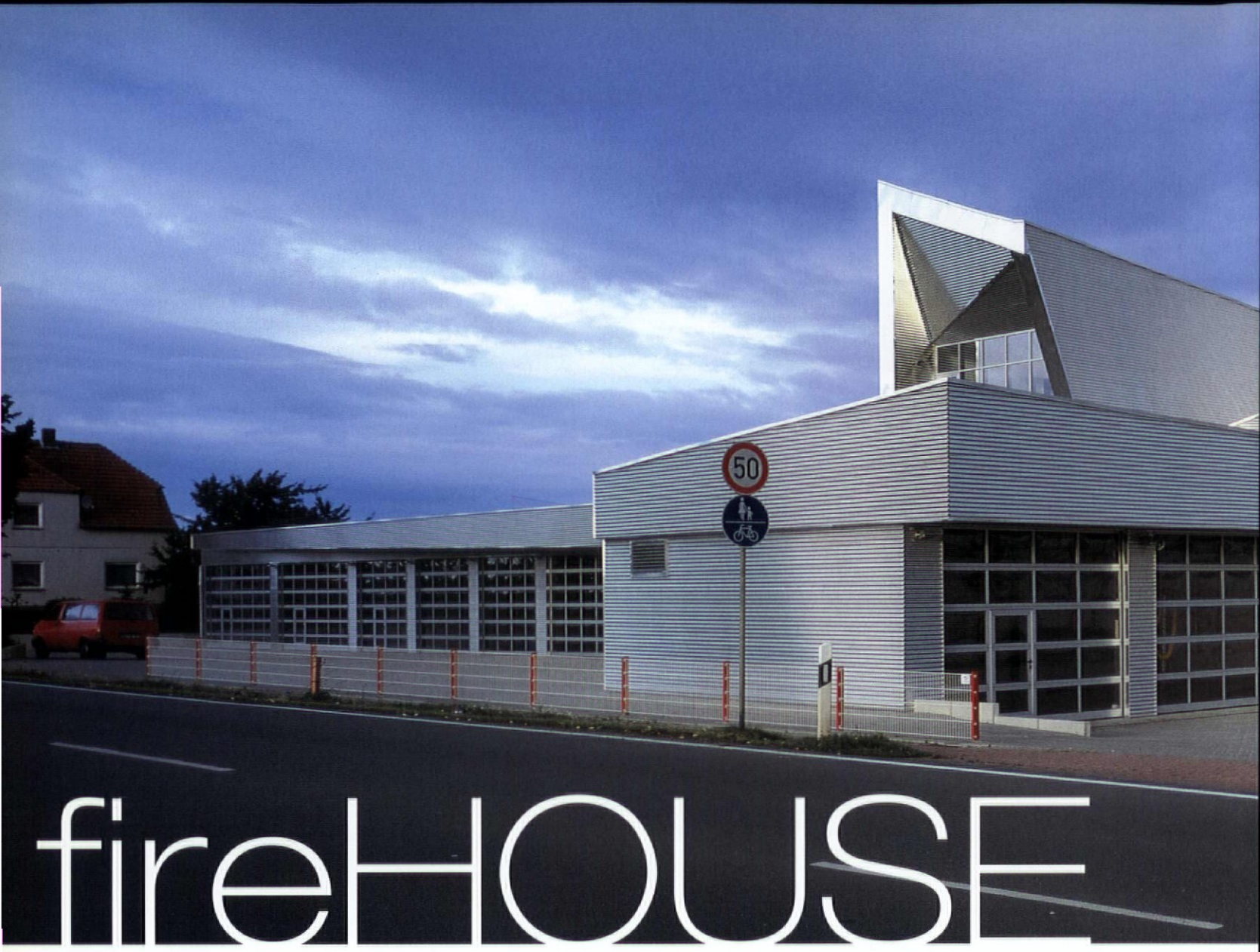


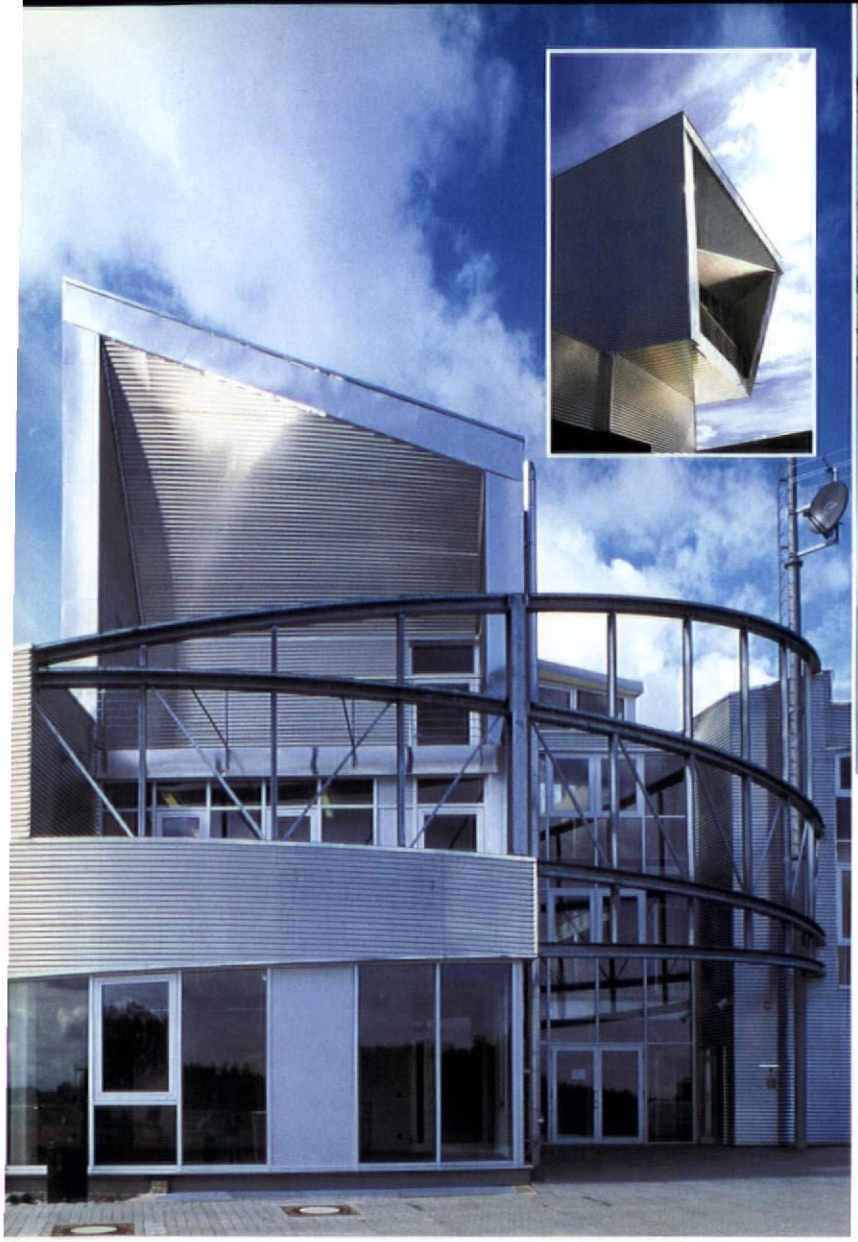
fireHOUSE

Bünde Firehouse, Bünde, Germany • Randall Stout Architects, Inc.

CONQUERING OBSTACLES THAT INCLUDE A FOREIGN LANGUAGE, three separate emergency agencies and German city officials less than enthusiastic towards artistic design, Randall Stout's Bünde firehouse translates into an elegant aluminum-clad structure that spirals into interlocking forms, symbolic of the cooperation and unity among the three divisions of rescue personnel. Stout's task was to meld three financially autonomous groups, firefighters, paramedics and volunteer firefighters, each with their own leadership, into a building that would allow the members to operationally become one unit. In emergency situations, their ability to respond harmoniously and with a synchronized effort was of prime importance. With these parameters, Stout designed three separate wings that gracefully propel inward towards a central interlocking core. The design was inspired by an evening's Flamenco performance during a visit to Spain. "Each dancer had their own charisma and personae," recalls Stout, "but when they actually came together and their body gestures intertwined for the moment—that was the sensual, dramatic part of flamenco." In his resulting building, the long autonomous shapes of the vehicle halls spiral and converge into two and three-story structures creating end-cubes that morph into rooms with balconies, courtyards, patios and overhangs, as well as a central control tower. As they connect, these overlapping forms shape a communal environment for the three rescue units including a full kitchen, social room, locker/shower area, gym facilities and private sleeping rooms (for round-the-clock living).

The wide, one-story vehicle wings create three autonomous workspaces with separate maintenance and custom bay designs. The eighteen emergency vehicle bays and 35,145 square feet of building make this the largest facility of its type in the region. To engage the public with state-of-the-art equipment and provide maximum visibility for safe navigation of vehicles, Stout uses over-sized operable glass doors in all the halls. A

Vehicle bays and control center.



L to R: main entry and atrium.

large projected end-cube, perched above two wings, functions as a visual control center for the disbursement of vehicles during emergencies. With a birds-eye-view, the dispatcher has clear vision of public traffic ways and is able to coordinate the sequence in which the engines depart.

The main entry's angular façade is broken by an exposed steel skeleton that curves around the entrance and, seen from a distance, becomes a sculptural landmark signifying access. Stout creates a jumbled Mondrian-esque front wall by varying the thickness of the aluminum frames on the operable windows and doors from the mullions of the stationary glass panels. Walking through this entry you spill into a central clerestory atrium, which cuts through the three stories at the building's center and is used for daylight and circulation.

Asked about working with the City of Bünde, Stout spoke highly of the fire marshal and captain and their participation throughout the project. "The end user was quite happy, but there was a group of middle management bureaucrats that thought in a very simple, literal fashion about what they wanted. This group fought the whole way against many of the creative aspects of the building." In the end, with the assistance of local architect Hartwig Rullkötter and a handful of broad-minded board members on the town council, the project persevered. Now the city of Bünde has a significant building that, through visual motion and action, is a fitting icon for the dynamic work of its occupants.

BÜNDE FIRE STATION, BÜNDE, GERMANY (2001)
PROJECT TEAM

Design Architect: Randall Stout Architects, Inc.

Team: Randall Stout, AIA (Principal-In-Charge), Jeffrey Garret, Sebastian Kaempf, Michael Pinto, Friedrich Tuczek

Executive Architect: Archimedes, GmbH, Bad Oeynhausen, Germany

Team: Hartwig Rullkötter AKNW (Principal-In-Charge), Günter Bollert, Stefan Hoffman, Corinna Hokamp, Annemarie Capogrosso-Marx, Jürgen Beinke, Volker Barthelmes

Structural Engineer: Ing. Büro Diekmann

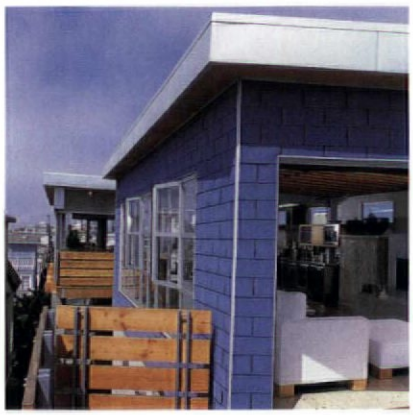
Mechanical Engineer: Ing. Büro Reich + Hölscher

Electrical Engineer: Ing. Büro Schröder

Contractor: FA. Oberbremer

Client: Städt Bünde

openHOUSE

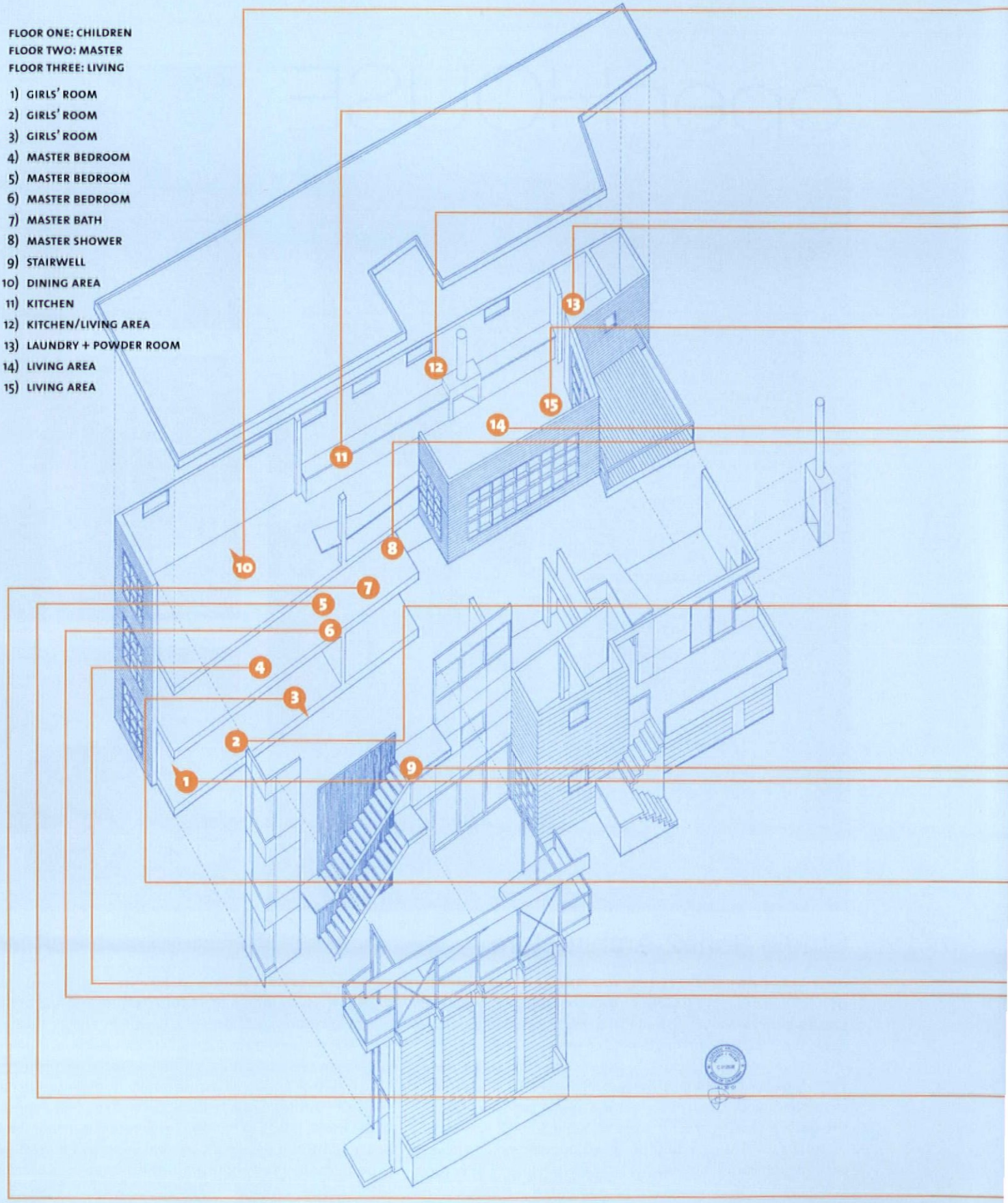


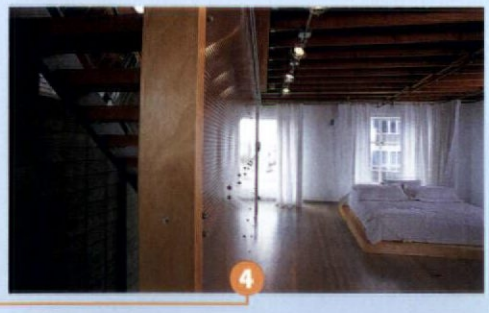
Studio 9one2 Architecture

How often has it happened, you finally find a client who talks in clear and concise terms about the contemporary structure they want you to build for them, only to find, months down the line, that your original vision has been chopped into bits and thrown onto a growing pile of compromises. Or your vision is realized with a crisp modern affair—a sleek, impressive example of your creative style—and as you pat yourself on the back, a moving truck arrives with the family's heirloom Victorian furniture (with blue velvet upholstery). If these experiences sound familiar, you may feel a sense of envy for architect Pat Killen, whose young clients, John and Sherry Anselmo, asked for an 'open loft-style house' and actually meant what they said. With only two doors in the entire three-story home (powder room and children's bathroom), Killen, a twenty-year veteran of beach housing, created an open-ended structure that criss-crosses the family from private to public to private as they navigate their space. One's first impression of the house brings to mind an invigorating leap into the outdoors. Both the Anselmos are avid volleyball players (John plays professionally) and their lives waft between beach and

FLOOR ONE: CHILDREN
FLOOR TWO: MASTER
FLOOR THREE: LIVING

1) GIRLS' ROOM
2) GIRLS' ROOM
3) GIRLS' ROOM
4) MASTER BEDROOM
5) MASTER BEDROOM
6) MASTER BEDROOM
7) MASTER BATH
8) MASTER SHOWER
9) STAIRWELL
10) DINING AREA
11) KITCHEN
12) KITCHEN/LIVING AREA
13) LAUNDRY + POWDER ROOM
14) LIVING AREA
15) LIVING AREA





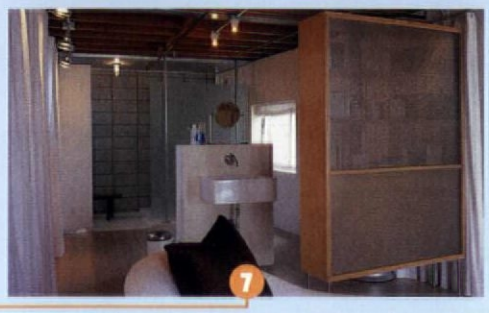


Photo #4 : Dean Pappas; all other photos: Hull

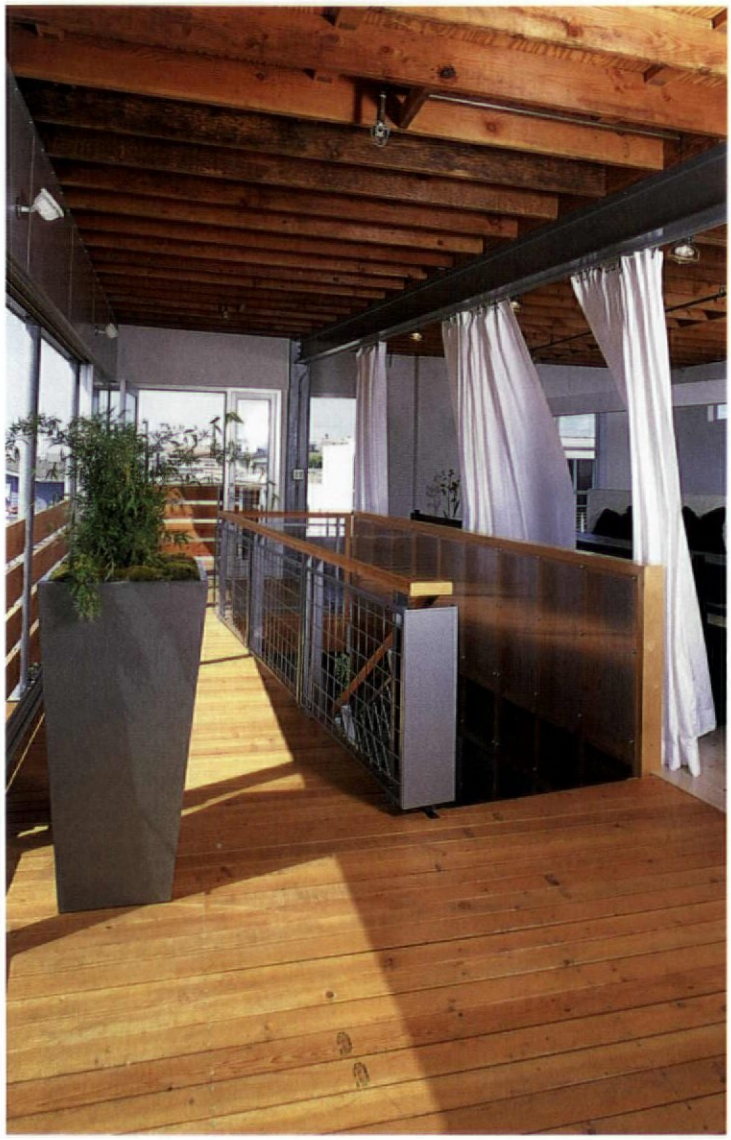
house. During most of the year the home remains wide open, with breezes blowing through the different levels. Located on a walk street in Manhattan Beach, the typical sand lot of 24 X 80 (after set backs) is generously covered by house. The home's facade unveils clues to Killen's philosophy of using very simple, naïve materials that play off one another—hard surfaces of concrete block and stucco are softened by the organic nature of raw wood, and bright blue shingles, thrown into the mix to add color and texture, add a touch of whimsy. By combining traditional, industrial-style windows with corner-joined glass, the home says 'loft' while yielding to ocean views. And, without worrying about hallways and closets, the floor plan is able to accommodate a four-car garage and granny flat/rental without compromising square footage.

An entry courtyard, notching into the home's west side, supplies a light well for upper floors and doubles as a play space for the Anselmo's two young daughters, whose joint room opens to the atrium. This two-story atrium, accessed from the courtyard, launches a stairwell that moves the occupants from the children's ground floor space, up and literally through the master bedroom level and on to the full-length third floor that combines dining room, kitchen, living room/family room and laundry. The garage sits behind the childrenís rooms and the rental flat behind the master suite.

Since the master suite is part of the stairway circulation, a system of diaphanous white curtains mark private spaces such as the bed and closet areas. Ceiling to floor Lexen panels with partially visible 2x4 cores are used here and in the girls' room to bring light and privacy. At night spotlights aimed at the plastic laminate create a glow that travels the length of the atrium. The open master bath is swathed in white tile, including a podium used to hang the exposed sinks.

With two sets of French doors on either side of the stairwell and a full size industrial garage door exposing a back patio, the third floor becomes a comforting extension of the outdoors. A Miele-decked kitchen with low bulthaup stainless steel units (on castors) and under counter industrial refrigeration makes a sleek statement, but shuts down with curtains when a mess ensues. The dining room table, designed by friend Mark Egerstrom (associate AIA), seats Sherry and John's entire extended family.

For a young family, the openness of Killen's design becomes light-hearted and fun. The couple, who own a clothing company called MonkeyButt, is anything but staid. Their fresh interpretations and fun-loving sense of home, coupled with Mark Egerstrom's design input, gave the project a decidedly personal touch. You can feel the liberation of a home flung open to the free-flowing freshness of salt air-that we could all have such open-minded clients!



Client: John and Sherry Anselmo, Manhattan Beach, CA

Architect: Studio 9one2 Architecture, Manhattan Beach, Patrick J. Killen, AIA, principal , Howard Crabtree, project manager, Noel Rival and Aaron Killen, project assistants

Interior Consultant: Mark Egerstrom

Structural Engineer: James C. Orland PE

Contractor: Pete Strouse Construction

Landscaping: Artecho, Pamela Palmer, Assisted by Mark Egerstrom

Photographer: Dean Pappas Photography

Lot Size: 30 ft x 90 ft

Luc Leestemaker

Selected Collections & Commissions:

- Bellagio Hotel & Casino, Las Vegas
- City Yoga, Los Angeles
- Desert Horizons Country Club, Indian Wells, CA
- Fidelity Financial, Newport Beach, CA
- Mad Macs Computer Services, Los Angeles
- Matrix Design Group, Los Angeles
- Messina-Baker Inc., Los Angeles
- MGM Grand Casinos and Hotels, Las Vegas
- MicroNomics, Inc., Los Angeles
- Miramax Films, New York, Los Angeles
- Mitsubishi-Shiodome Project, Tokyo, Japan
- National Airlines, VIP Lounge, International Las Vegas Airport
- Nortel Telecommunications, San Ramone, CA
- Ruth's Chris Restaurants, Del Mar, CA
- Saks Fifth Avenue
- St. Regis Monarch Beach Resort & Spa, Dana Point, CA
- Stratford Square Shopping Center, Chicago
- Stretch Art, Manufacturer of Fine Art Materials, Gardena, CA
- Lawfirm of Tatro, Coffino, Zeavin & Bloomgarden, Los Angeles
- Toyota USA Headquarters, Torrance, CA
- Twentieth Century Fox Film Corporation, Los Angeles
- Unified Western Grocers, City of Commerce, CA
- Yellow Pages Media, Irvine, CA
- Iris A. Walsh Foundation, Winnipeg, Canada

"INNER LANDSCAPES 01/16," detail; 65" x 20" (each panel 12 x 9 inches) Acrylic on Canvas

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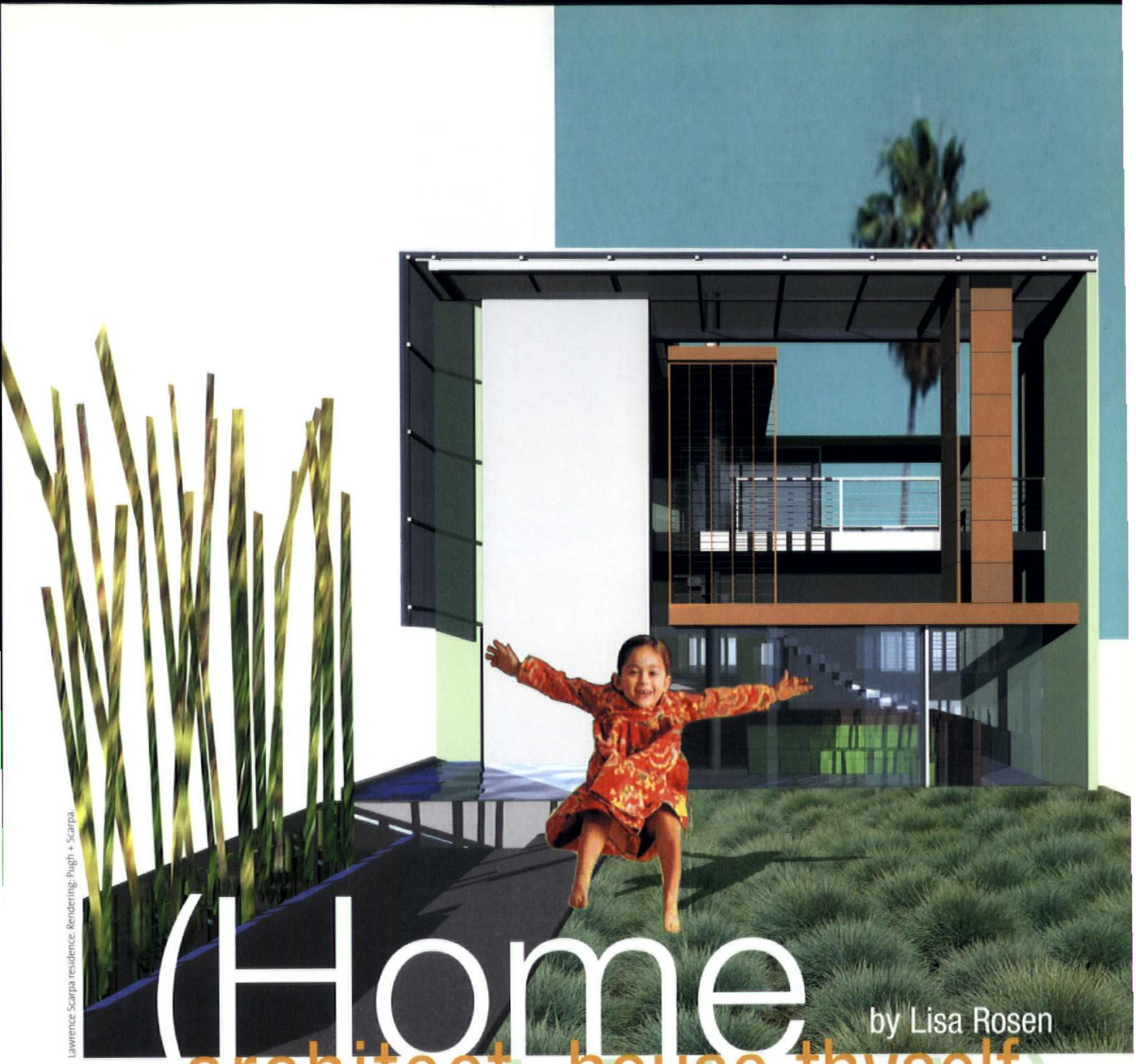


Lawrence Scarpa residence. Rendering: Pugh + Scarpa

(Home

by Lisa Rosen

architect, house thyself

THIS TIME, IT'S PERSONAL

Work)

"There's a freedom of expression when you build your own house; it's really a wonderful thing. It would be nice to do it over and over again."

—STEPHEN KANNER

Stephen Kanner residence (Kanner Architects).

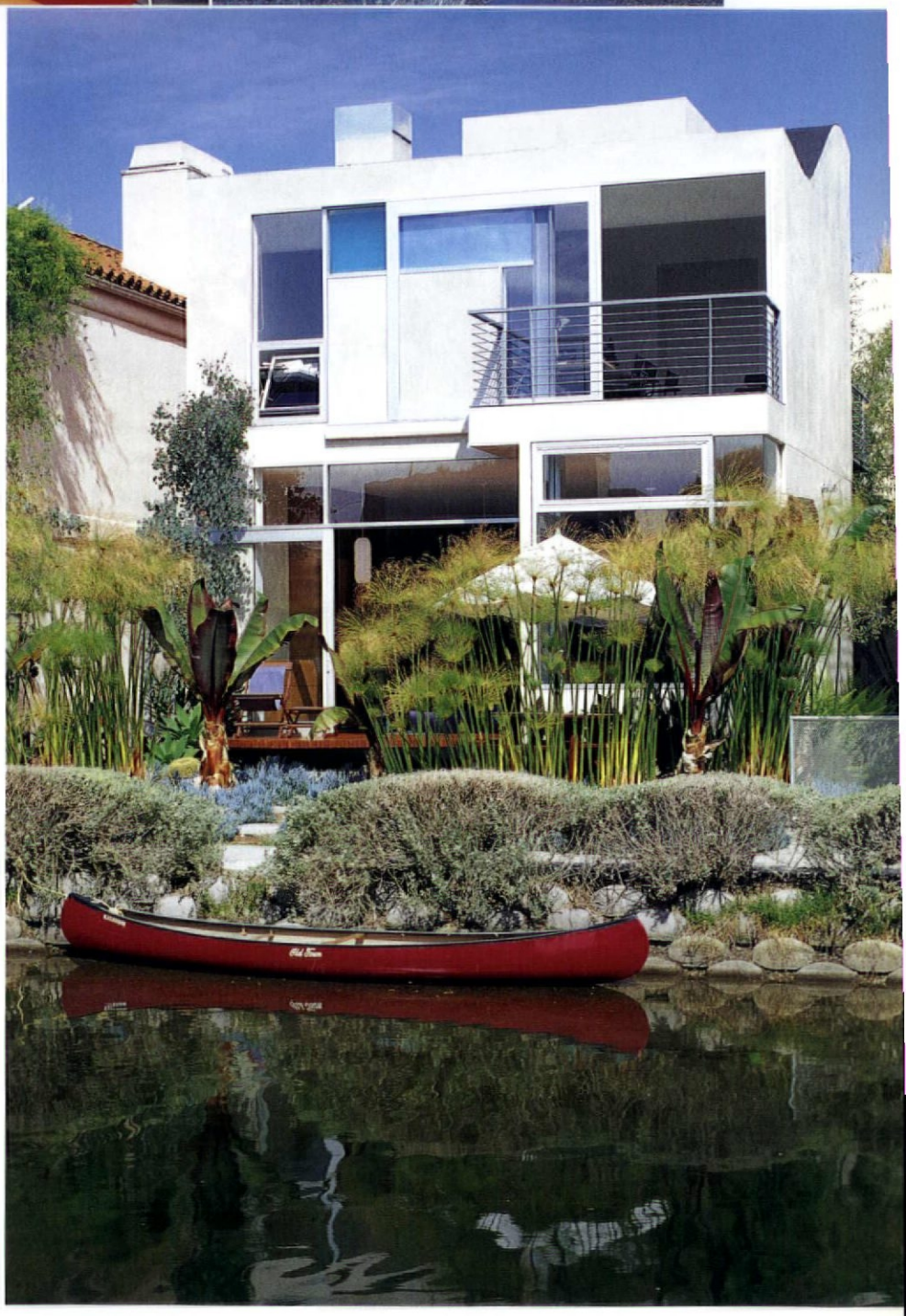
MANY ARCHITECTS DREAM OF DESIGNING their own homes, but what happens when this dream becomes a reality? Freed from the demands of a client, an architect's philosophy can resonate most purely throughout the house. But as their own patron, time and budget issues also become more poignant. A group of exceptional Los Angeles architects discuss the joys and tribulations, the mistakes made and lessons applied in doing their own home-work.

Stephen Kanner (Kanner Architects) relished the chance to design what he believes in without constraint. Kanner cites the influence of the case study architects, as well as Brazil's Oscar Niemeyer, in the design of his new home in the Pacific Palisades, but "what is of greatest interest to me about the house isn't so much the way it looks as how it functions and sits on the lot," he says. "The key for me was the cross ventilation, the openness of the windows, the privacy, the unusual plan and sectional quality." At 60 ft x 120 ft, the lot dictated much of the innovative design. Kanner set the house on the north side in order to utilize as much light as possible. The long lot slopes into the backyard, so Kanner designed the first floor as the private level, with public spaces delegated to a lower floor, opening onto a patio and garden. Glass walls reach up to the two-story ceiling in the living room. The result is a spacious, light-filled home that flows effortlessly inside and out.

Glen Irani residence (Glen Irani Architects). Photos: Tim Street Porter.

The number one thing that comes out of building your own place is you start to realize the extreme necessity for functionality and thinking through all the details, like an automobile designer thinks through a car design.

—GLEN IRANI



Flow is also a strong consideration for Glen Irani (Glen Irani Architects), now at work on his third house on the Venice Canals. The relationship of work and home are as integral to his design as the relationship of indoors to out. His houses reflect an organic approach strongly influenced by an early internship with John Lautner and encouraged by his wife, artist Edith Beaucage. The latest design features studios for both artist and architect, as well as gardens attached to each room. "I never wanted to look out of a space and see someone else's house first thing," says Irani, an avid gardener. "I need a screen." Also an avid swimmer, Irani designed a first floor pool next to his studio. He says the first house he ever designed for himself, in Joshua Tree, was very basic and functional, and "I realized that's not the right way to go. The right way to go is to be frivolous and to have a lot of fun with it, and then the project just sings of that in the end."

In another Venice neighborhood, off Abbott Kinney Boulevard, Larry Scarpa and

Lawrence Scarpa residence. Rendering: Pugh + Scarpa.

Every building should address issues of sustainability; it should be commonplace, like waterproofing a building. Our planet has only finite resources, and we should do things that make sense from an environmental point of view.

—LARRY SCARPA

his wife Angie Brooks (both of Pugh + Scarpa) are at work on a house that will let their interest in environmental sustainability shine. "It's a kind of global regionalism, if such a thing exists," Scarpa explains. "Using global technologies to deal with the regional climate." The first completed phase was a remodel of their small bungalow, which used recycled materials such as hand sanded homosote walls and oriented strand board floors and cabinets to great formal and functional effect. The second phase, about to begin, is a large addition that includes a canopy of solar paneling, giving the project its name: Solar Umbrella. The panels will supply 100% of the home's energy needs, as well as providing a powerful formal effect. "Green concepts must be integral to design philosophy," Scarpa notes, "not added on for the sake of it." Their design offers a marriage of sustainability and grace.

Scott Johnson (Johnson Fain Partners) had a vision of sustainability through location. "I wanted to live on a commercial street, where we could walk to things," he says. Finding a site in a commercial district on Larchmont, Johnson then had to spend a year convincing the city of Los Angeles that it was legal under their own zoning laws for him to build there. Perseverance won out. Now the family can walk down the street to a variety of restaurants and shops, and the children, who aren't yet old enough to drive, have the liberty to go out on their own.

The kids have the freedom of a first floor studio as well, next to the garage. The patio and pool are on the second floor, along with the public spaces and master bedroom, "so we can be on this level without much interruption," Johnson explains. The third floor is given over to the children's bedrooms. "A lot of it is pretty plain stuff, a world of drywall and studs," Johnson says, though the effect is anything but plain. The galvanized steel-clad edifice still throws off passersby, who confuse it for an office building. Johnson's work expands the concept of what a home 'should' look like as well as where it 'should' be situated.

It was also important to Leo Marmol (Marmol Radziner + Assoc.) to live within walking distance to amenities, including the beach. His decision to purchase a four-

Scott Johnson residence. Renderings: Johnson Fain Partners.

unit apartment building near Venice Circle, rather than a house, was about making a solid long-term investment as well. First he had to completely restructure the building, putting in all new utilities, electrical and water service.

Though his firm does a good deal of work restoring mid-century modern homes, he had no interest in transforming the 1930's building to fit some other architectural style. "I appreciate its character and its history," Marmol says. "I like its relationship to the other apartments on the block." He hired a general contractor to oversee renovation of all the units, working closely with associate Sarita Singh on his own apartment. The other units are simple, nice spaces, with good light and quality materials, but where they have hardwood floors and new appliances, Marmol's apartment has douglas fir and a kitchen full of stainless steel Jenn-Air accoutrements. The result is modest and elegant. "In many ways this is my dream home." Leo says. "I certainly don't plan on spending my whole life here, but it's a good building to have forever."

At times, working on a house can cause a dramatic shift in the architect's philosophy. Cory Buckner, AIA, first became drawn to the Crestwood Hills neighborhood while on a remodeling job there. The house she was working on was one of many designed for the area by architects Whitney R. Smith and A. Quincy Jones for the Mutual Housing Association (MHA) (see sidebar). When the Malibu fires of 1993 claimed their first home, a harsh loss turned into an opportunity for Buckner and husband Nick Roberts (Leo A. Daly) to buy a

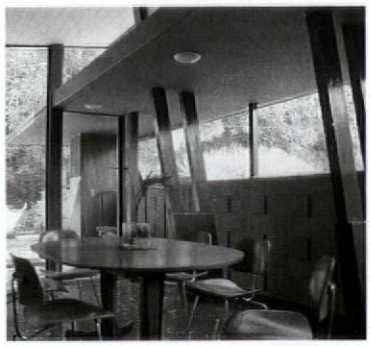
Everybody talks about sustainability, but it's like the weather, from Mark Twain, nobody does anything about it.

—SCOTT JOHNSON

Crestwood Hills

IN 1946 A SMALL GROUP OF MUSICIANS FORMED A cooperative to create a communally oriented neighborhood. They found other interested parties, bought land in the Santa Monica mountains, and in 1950, as the Mutual Housing Association (MHA), contracted with architects Whitney R. Smith and A. Quincy Jones, and engineer Edgardo Contini to design a number of homes. The architects returned with multiple designs for modern, low cost houses from which the cooperative members could choose. Angled on the lots for privacy and the best possible views, some of these original homes still exist in Crestwood Hills, and Cory Buckner has worked on quite a few of them. She and Nick Roberts share a love for the MHA houses, and for the cooperative spirit that still infuses the neighborhood. "Moving to Crestwood Hills restored my faith in post-WWII urban planning in the U.S." Roberts says. "Here was a vital, planned community that combined good residential architecture with public open space, education, child care and social facilities. What's more, it retained a measure of neighborhood control and a lively public discourse about the future of the community." Though some of the MHA's ideas never came to fruition, communal amenities such as a park and nursery school are still going strong.

> Remodeling a house is one of the great trials of life. It's up there with having a baby: incredibly fulfilling and incredibly stressful.
>
> —NICK ROBERTS



Photos: Cory Buckner.

As an owner, Buckner was allowed access to the MHA's archival brochures and information, and her research into the original designs and materials was key to her thoughtful restoration and updating of the homes. About five years ago she met with Jones' widow Elaine, who was putting together her late husband's archives as well as a Japanese publication about his work. At that point, Buckner decided to write a book about the architect, and has spent the last four years writing *A. Quincy Jones*, due out this spring from Phaidon Press. She says if it hadn't been for living in the neighborhood, she would never have taken on the project. Buckner is also a champion of the remaining MHA homes, convincing the city of Los Angeles to grant Historical/Cultural Monument Status to ten so far (she is presently working on four more). The cooperative spirit of Crestwood Hills is infectious.

MHA house. "Being aware of the exposed, very regimented structure has greatly influenced my work," Buckner says. "That's now what I primarily try to design." Her passion for the houses is clear—she and Roberts are now working on their third MHA home. Nick Roberts describes his role as mostly "critic and general thorn-in-side. I bring ideas, but Cory does all the day to day work." Roberts believes a MHA house is a wonderful place for an architect to live. "Their visible structural logic and discipline make a perfect rest for the eye," he says of architecture so dynamic "it literally looks as though it could fly."

Despite the necessary budgetary constraints, the architects' experience and creativity saw them through with little or no compromise to their visions. Kanner offset construction costs by using the structural pour of concrete as the final surface. The score lines continue out to the concrete floor of the patio, (as they do in Johnson's dining room and patio), adding to the flow. Kanner also used a combed plaster surface on the house's exterior, eliminating the third coat that a smooth effect would have required, while creating a more interesting texture. Buckner, Irani, Scarpa and Brooks saved money as their own general contractors. Many of the architects' relationships with colleagues helped them get good deals as well. In Scarpa's case, many people he's worked with over the years took this opportunity to show their appreciation. He recalls asking John Hinerfeld, a contractor friend, for the name of someone to hire to demolish a garage on his property. Scarpa didn't hear back for a few days, and then went home to find the garage gone. "John just sent guys out there and removed it," Scarpa laughs. The topper: Hinerfeld refused payment, as did many other people working on the house. Scarpa found himself in the odd position of pleading with workers to take his

Leo Marmol residence. Photos: Benny Chan.

I have a dishwasher but I don't have any dishes yet. I know my stove works because I've turned it on, but I've never actually cooked anything on it. But it's only been four months; these things take time. —LEO MARMOL

money, often to no avail. He estimates having saved $75,000 off the first phase of the job, and the second phase will likely save another $100,000, thanks to the kindness of friends.

Marmol also encountered some savings by working with colleagues, but though he is a general contractor, he was so busy he hired someone else to work on his building. "There's a bit of irony there," he notes dryly. How was Marmol as a client? "Miserable," he offers, "I wasn't very available to answer questions and keep the project moving. I would never allow a project to go through our office like this." Sarita Singh concurs, but says in his defense that he was very busy, always making his clients and work the top priority. So then how was Marmol as an architect for himself? "I didn't protect my client very well financially," he says, "I didn't have everything figured out before I started." For example? "I bought four bathroom sinks." For the four units? "For my own unit." Why? "The first three didn't fit." Where are they now? "Would you like one?" he asks politely.

Lawrence Scarpa residence. Rendering: Pugh + Scarpa.

I'm more tolerant of people changing their minds at the last minute, or after the last minute. It has to be perfect because it's your life. —ANGIE BROOKS

As one would imagine, he and the other architects came away from their homework with a heightened empathy for their clients. "I know exactly what they're feeling when they have to write a check, when they see a problem or have to make a decision," Glen Irani says, "I have those responses myself." And the others concur. Buckner feels much more sympathetic when dealing with contractors. Kanner, who with his family endured two apartment moves when the construction went over by four months, relates on a new level to his clients' concerns. Time was a factor for Scarpa as well. "'When is it going to be done' is probably the thing I get most tired of hearing" from clients, he says. But now, after waiting three years to complete his house, "I can't stand it anymore!" Conversely, Scott Johnson screens his clients for stamina and endurance. "We usually turn down about 8 out of 10 requests to do a house, because we know how hard it is."

So after all the frustrations are resolved, the lessons learned, and the checks signed, what's left? A showcase, freedom of expression and home. And in a few cases, an eagerness to do it all over again.

A Family Affair

It's not entirely true that an architect has no one to answer to when designing his or her own home. Stephen Kanner's wife Cynthia, head of postproduction at HBO pictures, came up with the idea of a dumbwaiter from the garage to the kitchen level so that she wouldn't have to lug groceries downstairs. She also suggested roll-down screens in the kitchen, to separate it from the dining room. Their six-year-old daughter Caroline requested a skylight over her bed, and helped design the mosaic tile in her bathroom. "She wants to be an architect," Kanner père says, himself a third generation architect. Scott Johnson's children were involved in the discussions about their spaces. 15-year-old son Max designed his bedroom with black walls and stainless steel furniture. Even children too young to talk have had a big influence. Larry Scarpa and Angie Brooks redesigned their house upon the birth of their son Calder, a happy occasion for another delay in the project. Glen Irani has probably done the most to serve a growing family. Midway through construction of his first Canal home, he proposed to Edith, whom he hadn't known when he first designed the house. The marriage soon gave rise to a second home, with her artistic input and room for both of their studios. They are about to complete construction on a third house to better accommodate new son Marlo's entry into the family. For Irani, the learning process has been about thinking farther down the line. "When I was a bachelor, I thought I'd always be a bachelor, and one year later I was married. And then I said well maybe I won't have kids, and two years later I have a kid. Things change, and you have to design a house so it'll change with you." The third time seems to be the charm.